

MUSICAL AMERICA

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EDITED BY

John C. Freund

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4,000 CHEER PLEA FOR RECOGNITION OF AMERICA'S OWN MUSIC

Crowds Storm New York De Witt Clinton Auditorium on Occasion of "Globe" Free Concert, to Support John C. Freund's Eloquent Defence of This Country's Rightful Place in Music—Claudia Muzio and Philip Gordon Stars of Impressive Musical Program—Charles D. Isaacson Applauded for His Reading of "Face to Face with Freund"

FIFTEEN thousand people stormed the DeWitt Clinton Auditorium last Wednesday night to attend the *Globe* Free Concert for the people. The doors were opened at seven and a few minutes after the place was crowded, so much so, that later on in the evening, the police and firemen had to come to clear the aisles of the crowd, which suspended proceedings for about twenty minutes.

The attractions were Claudia Muzio, the distinguished prima donna of the Metropolitan Opera Company, with Emil Pollak as accompanist, Philip Gordon, the talented pianist, and John C. Freund, editor of *MUSICAL AMERICA* and president of the Musical Alliance, who was the guest of honor and was scheduled to make an address on "The Musical Independence of the United States."

Charles D. Isaacson as chairman made one of his noted addresses, this time on the subject of "Face to Face with Freund."

He described the veteran editor personally, told stories about his activities, concerning his youth and his work as pioneer musical editor and publisher in the country. At the conclusion, he was roundly applauded.

It was just as he was about to present the guest of honor that the trouble in the auditorium with the police broke loose and for quite some time the police and firemen were engaged in inducing those who had jammed the aisles and back of the seats to leave in conformance with the regulations of the Fire Department. Outside the auditorium, the crowd was so great that the cars were stopped and it was impossible for automobiles and carriages to get through. It was a great tribute not only to those who were to participate in the evening's entertainment but to the growing popularity of these free concerts for the people.

On being presented to the audience, Mr. Freund received a generous reception. In the opening of his address he stated that it was not what the educated few could do for music as an art, but what music could do for all of us in every phase of human activity.

Puritan Prejudice Against Music

In order to show the great progress that has been made in music in this country, he went back to the early Puritan days and described in a humorous manner the dislike of the Puritans for music, how they would not have even an organ in their chapels and called the violin "the devil's fiddle." He also told when it was proposed to introduce hymn books, how one hundred prominent min-

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CLAUDIA MUZIO,

Photo © Mishkin

Distinguished Prima Donna of the Metropolitan, Who Created a Sensation at The "Globe" Free Concert for the People

Philadelphia's Mayor Advocates Creation of a National School

WASHINGTON, Nov. 16.—Much favorable comment is heard here on the attitude of Mayor J. Hampton Moore of Philadelphia advocating the establishment of a national conservatory of music and the creation of a secretaryship of music and art in the President's Cabinet, twin ideas fostered by the Musical Alliance of the United States since its inception.

The Mayor, speaking at the annual luncheon of the Philadelphia Matinée Musical Club, made a forceful plea for the official recognition at Washington of music and art on a plane with labor, commerce and agriculture by the creation of an additional department in the President's Cabinet to be presided over by a "secretary of music and art." In the scope of his remarks he included not only the musical art, but all related pursuits of refinement and culture; and, in

deed, the secretaryship which the Matinee Musical Club has already proposed and indorsed might well be given the still more comprehensive nature of a secretaryship of education, said Mayor Moore, recognizing the necessary place that the study of all the humanities occupies in our everyday lives. The war, as the Mayor said, established music as among the necessities for our armies, whether in training or in active service. And the notion that music is an effeminate accomplishment not worthy of the notice of real men is nearly obsolete. The man who cares nothing for a sonata or a picture knows to-day that he is missing something, and he does not boast of it.

Mayor Moore on several occasions while a member of Congress placed himself on record as favoring the national music conservatory plan, and gave it his support.

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NEW MUSIC HALLS MADE FEATURE OF VICTORY HALL PLAN

Directors of Victory Hall Association Adopt John C. Freund's Suggestion to Substitute Concert Auditoriums for Original Plan for Drill Room and Shooting Gallery—Pressing Need for Additional Music Auditoriums in New York and Plea for Wider Recognition for Music the Deciding Factors

THE organization known as "The Victory Hall Association" which has undertaken to raise \$20,000,000 to erect a war memorial and forum in honor of our soldiers and sailors and others who fell in the great world war, and which proposes to enter upon a drive to raise the money in April, has already attracted considerable attention. Its General Committee is composed of 300 of the most distinguished and substantial citizens, including many ladies of prominence. The site selected has been the block between Park and Lexington Avenues, and Forty-first Street and Forty-second Street. The President is the veteran and popular General George W. Wingate. Approval of the plan has been given by President Wilson, President-elect Harding, Governor Cox, Judge Nathan L. Miller, Governor Smith, General Pershing, the commander of the American Legion, and hosts of others.

At a banquet given last spring, at which several hundred notables were present and many distinguished speakers, John C. Freund pointed out that he did not think that sufficient attention had been given in the plan and scope of the undertaking, to music. His speech at the time aroused considerable interest and as a result, at a meeting of the directors held at the offices of the association on Tuesday of last week, General Wingate stated that he had been converted in his opinion, with the result that he advocated the abandonment of that part of the scheme to have a drill room and shooting galleries and to use the space for musical auditoriums. He then invited Mr. Freund, who was present, to speak on the subject.

In a brief address, the Editor of *MUSICAL AMERICA* referred to the tremendous growth of interest in music all over the country, especially in the last few years. He quoted the recent action of the Educational Department of the State of Pennsylvania in taking steps to enlarge the scope and improve the character of the music in the public schools, with which was associated the establishment of a community chorus in every town and village of the state, and that the distinguished educator, Dr. Hollis Dann, of Cornell, had been appointed by the Superintendent of Education to carry out the plan. This was only one slight indication of how, all over the country, people were beginning to realize how much music meant in our human life. Where but a few years ago such an interest was limited, to-day it was national and included millions of cultured and well-to-do people. It was certain that their support for the proposed Victory Hall would be more likely to be secured if something was done toward recognizing the value of music in such an undertaking.

CARUSO ACCLAIMED AS METROPOLITAN LAUNCHES SEASON

King of Tenors Triumphs in "La Juive"—Shares Stellar Glory with Rosa Ponselle and Leon Rothier—Cast, with One Exception, Same as Last Year's—Gorgeous Pageantry on Stage Matched by Brilliance of Audience—Capacity Throng Recalls Principals Many Times

By OSCAR THOMPSON

OPERA—that other name for joy—at last is unconfined. The Metropolitan is irradiate once more. The season has taken the high road and is proceeding blithely on its way, after an opening night of the traditional scintillation, suspense and suffocation. Caruso is—as he always was and ever shall be—Caruso. The diamond horseshoe is no less transplendent. The standee is in his heaven. All's right with the world!

The perspicacious Gatti-Casazza made no mistake. Halévy's "La Juive"—the gorgeously caparisoned revival carried over from last season—was his logical salutatory, in spite of the three and a half hours of it. It matched glitter with glitter and gave sigh for sigh. With its pageantry and its exceptional opportunities for the king of tenors, it was ordained for just such spectacular duty as it was called upon to do on Monday night. Oracular powers scarcely were needed to prophesy as much when the dust was blown from its covers a year ago. From its churchly opening to its grisly close, "La Juive" embodies the qualities—save brevity—regarded as most desirable in a first night opera. A further cut has been made in the first scene of the fourth act, and—long as the work still is—early departures were not more than customarily numerous. Of course not a third of the audience was seated when the first curtain parted.

It has been said of successive opening nights at the Metropolitan that all are alike, save that the latest one always is more dazzling than all that have gone before, and by inference, any that are likely to follow after. This one was preluded in the morning by a swirl of snow, but Boreas blew too faintly to interfere with social pomp and circumstance. The cast was virtually that of last year—Ponselle, Scotney, Caruso, Harrold, Rothier, Leonhardt and Ananian. There was the expected capacity throng which did not need the assistance it received from the claque in bringing on the inevitable recalls for the participants. At the last of these, *Eleazar* doffed his nose, and again was Enrico, even behind his boscage of beard.

What matters it on an opening night if some of the principals are not in mid-season form, or the musical fare is a curious commingling of haunting and only half captured melody, heavy-footed recitative and opera comique!

Of Halévy's music, it was Richard Wagner who said it represented a "praiseworthy striving after simplicity." He gave Halévy credit for having "ban-

ished all those perfidious little tricks and intolerable prima donna embellishments which had flown from the scores of Donizetti and his accomplices into the pen of French opera." To-day, the melodies of Halévy have a wistful elusiveness which gives them a charm long since vanished from many franker and bolder tunes of his day. Monday night it was again proved that for these moments of tender grace, when linked with a characterization such as Caruso's, Metropolitan audiences gladly will abide the ponderous, senescent *secco* passages which serve to link the lyric scenes.

Stirring Triumph for Caruso

Time was when Caruso was regarded as a trumpet set for Verdi's lips to blow. The greater Caruso—the singing-actor of to-day, whose powers of characterization keep pace with his vocal might—has come into his own with "La Juive." His *Eleazar*, deeper and subtler than when he added it to his répertoire last season, has brought him to the summit of his career. Monday night he gave all he had to the rôle—brain, craft, personality, as well as voice. It was an unforgettable portrait, worthy of place with those dramatic impersonations which in the past have been associated with great baritones more frequently than with their tenor confrères. Maurel or Renaud or Scotti might justly have been acclaimed for its craftsmanship. Vocally the tenor was not without the constraint and the faults of muscular propulsion which so curiously have gone hand in hand with his golden tone—now a darker gold, to be sure, but still the most precious of metals. This tonal opulence was expended with all the Caruso prodigality in the long fourth act air, "Rachel Quand Seigneur," and the moving eloquence of the lament brought the peak of the evening's enthusiasm. He labored somewhat in the first act, though there was the familiar outburst of frenzied approbation after "O ma Fille Cherie," in the finale. This, in spite of some uncertainty in the attack of his upper tones, which sounded jagged and lacking their old-time resonance. The real test of Caruso's powers came later, however, and was met in a way to dispel all misgivings as to his condition for the season. His *mezzo voce* was of surpassing beauty.

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FEDERATION TOLD OF PLAN TO AID OPERA

Publicity Banquet of Clubs Brings Important Topics Under Discussion

AKRON, OHIO, Nov. 14.—At the publicity banquet of the National Federation of Music Clubs, held at the residence of Mrs. Frank Seiberling, sixty-five officers of the Federation discussed important questions before the convention. Among these were: "Music in Connection with State and County Fairs"; "The Establishment of a Hostess House in New York for the Protection and Guidance of Young Students"; "The Fostering of Local Opera Companies in Two or Three of the Larger Cities of Each State," and "The Adoption of a Federation Flag." Beside the regular delegates, there were 150 guests at the banquet. The speakers included Sigmund Spaeth, the Baroness Leja di Torinoff, E. G. Killeen, manager of the Music League of Akron, and other local music promoters. Mrs. David Allen Campbell, Director of Publicity, presided as toastmaster.

In speaking of the promotion of local opera companies, Mrs. F. A. Seiberling, president of the Federation, suggested

U. S. TO FERRET OUT TICKET-TAX DODGERS

This does not include the "curb scalpers" who are practically beyond reach of the law, not having definite or known business locations.

While the evidence to base the government's suits is still being accumulated in various cities through Department of Justice and Bureau of Internal Revenue operatives, it is understood that many open violators of the law have been uncovered in New York, and investigations now in progress are expected to culminate in the arrest and prosecution of the guilty parties.

A. T. M.

WASHINGTON, Nov. 17.—According to information obtained at the Department of Justice, a widespread campaign is about to start against what is alleged to be the remissness of concert and theater ticket "scalpers" and speculators in making fraudulent tax returns. In fact, it is understood that the department has accumulated much evidence to support the charge that "in innumerable instances no tax return, whatever, has been made by ticket speculators and brokers."

While previous activities of the department have been directed against the theaters and opera houses, many of which were charged with laxness in rendering their tax returns, this campaign is directed solely against the ticket brokers or scalpers who secure admissions at regular box office prices and sell the tickets at huge advances over the house prices without paying the legal admission taxes on the increased amount.

The law requires that the government receive two and one-half per cent upon premiums of fifty cents, which is considered as a fairly legitimate charge for the service of obtaining and reselling an opera or theater ticket. In cases where a larger premium is charged, however, the law provides for a tax of fifty per cent, and it is against the laxness in observing this provision of the law that the Department of Justice is about to train its legal guns.

It is understood that only the larger cities—New York, Boston, Philadelphia, Chicago and St. Louis—are figuring in the department's "clean up" plans at this time, although it is said in responsible quarters that the practices charged are being carried on all over the country in greater or less degree.

The first move against the speculators, as was to be expected, has been staged in New York, where it is said that about thirty well-known ticket scalpers will be called upon to render an accounting.

TOSCANINI LEADS OWN FORCES FOR FIRST TIME

Conductor Realizes Long-Cherished Dream When Scala Orchestra Makes Début

MILAN, Oct. 21.—For the first time in his career, Arturo Toscanini conducted his own orchestra, when the new Scala forces made their début at the Sallone del Conservatorio, Oct. 24. More than an hour before the beginning of the concert the hall was crowded with an audience eager to see the realization of Toscanini's long-cherished dream, and the program was heard with religious attention.

The offerings opened with Beethoven's Fifth Symphony read in a manner comparable only to Nikisch. Astonishing precision and discipline characterized the work of the forces and the purity and solemnity of tone made a stirring effect. Respighi's "Danza della Gnomi," introduced for the first time, proved a bit of showy orchestration. "Concerto Gross per il Dantissimo Natale," by Manfredini; Debussy's "Iberia" and the Prelude to Wagner's "Tristan and Isolde" were the other offerings. Thunderous ovations greeted the maestro, whose magnetism inspired his orchestra to splendid endeavor. U. D.

BAKLANOFF FIGHTING DEPORTATION ORDER

Baritone Carries Appeal to Washington in Effort to Gain Entrance Into the Country

George Baklanoff, baritone, of the Chicago Opera Association, who was arrested in Chicago last January on the complaint of Elvira Amazar, a Russian soprano, who alleged that he had brought her to America with him in 1915 on a promise of marriage, arrived from Europe on the Adriatic last week, and following a hearing of his case before the immigration authorities, was sent to Ellis Island for deportation. Mr. Baklanoff's lawyer immediately appealed the case to Washington.

It is said that efforts are being made by representatives of the Chicago Opera Association to have the case acted upon favorably, and Joseph B. Fleming, a Chicago attorney, has arrived in New York to aid in the baritone's release. It is understood that the Department of Justice, in a resolution to the Labor Department, has advised that the singer be admitted.

Following Baklanoff's arrest last winter, he was placed in \$3,000 bail, and later was permitted to leave the country. He maintains that during his absence abroad he neither heard nor saw anything of Miss Amazar, who left the country a week previous to his departure, and thought all obstacles to his re-entry had been removed.

Kubelik Offers Scholarship with Sevcik at Ithaca Conservatory

ITHACA, N. Y., Nov. 10.—The Ithaca Conservatory of Music has announced that Kubelik will give a free scholarship with his master, Sevcik. The scholarship will be awarded as the result of a competition to be held at the Conservatory on Jan. 22, 1921.

This scholarship, which will be known as the Kubelik-Sevcik Scholarship, will include free instruction with Sevcik for one year, also instruction in harmony and counterpoint, conducting ensemble playing, history of music, and board and room for the same length of time. This

instruction, plus the living expenses, would regularly cost the student over \$1,200.

This is not only a tribute on the part of Kubelik to his master, but a constructive effort on the part of the violinist to encourage young American violinists. Applicants will be required to be in Ithaca on Jan. 22, and play before Mr. Sevcik and Mr. Kubelik, who will award the scholarship to the one who, in their estimation possesses the greatest natural ability as a violinist. Applicants are invited to apply to the Registrar, Ithaca Conservatory of Music, Ithaca, N. Y., for detailed information.

J. VAN DE GRIFT.
Unity Opera Company Honors "Aida" Tickets of Defunct Association

The New York Opera Association, whose second performance was halted by striking singers and stage hands because of the management's alleged inability to meet their requests for pay, was not permitted the use of the Lexington Theater for its advertised Tuesday night's performance of "Cavalleria" and "Pagliacci," according to word given out at the theater box office. It was stated that the Unity Grand Opera Company, which began a series of productions at the Lexington on Nov. 6, had made arrangements to honor all tickets purchased for the defunct performance at its production of "Aida" on Saturday night of last week. Theodore Van Hemert, manager of the Opera Association, is said to be still seeking funds with which to carry on his operatic ventures.

Mayor Names Municipal Music Commission in Youngstown, Ohio

YOUNGSTOWN, OHIO, Nov. 12.—Mayor Fred J. Warnock has appointed a municipal music commission which shall have charge of matters of musical interest in the city and shall promote the development of music. One project which may be taken up is the establishment in Youngstown of a State Conservatory of Music. Funds for this purpose are available. The commission named includes: John N. Reese, chairman; Mrs. C. B. Klingensmith, Mrs. Warren P. Williamson, Fred A. LaBelle, H. R. Watkins, Alberto Reardon, Joseph G. Butler, Jr., and Singleton King.

R. McC.

Caruso Acclaimed at Dazzling Opening of Metropolitan



GLIMPSES OF "LA JUIVE," WHICH OPENED THE METROPOLITAN SEASON

(1)—The Ballet-Pantomime of Act III, with Rosina Galli and Bonfiglio. (2)—Enrico Caruso and Rosa Ponselle, Act IV, Scene 1. (3)—A Study of Caruso as "Eleazar," His Most Memorable Dramatic Achievement. (4) Leon Rothier as "Cardinal Brogni"

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The prayer and the blessing of the bread, at the opening of the second act—"O Dieu de nos Pères"—again was as impressive vocally as it was pictorially. Nothing in the opera surpasses this scene in beauty and appeal. Without being imitatively racial, the music suggests the Hebraic blood of Halévy—or, to use his real name, Lévy.

Miss Ponselle sang with a tone often of caressing loveliness. Her voice seemed larger than last year, and of more dramatic power. Her second act air, "Il Va Venir," was of poignant charm. Occasionally she sang

sharp on upper tones, by way of offsetting the several deviations from pitch in the opposite direction in the singing of Orville Harrold.

Rothier Admired as "Cardinal"

Leon Rothier evoked only admiration by his noble portrayal of the *Cardinal*. His sonorous voice redeemed many of the attenuated recitations in which the score abounds; and his singing of the dramatically impressive malediction in the third act, and the first act cavatina, "Si La Rigeur," had authority of style as well as vocal richness. One of the loveliest moments of the opera came when the voices of Ponselle and Caruso were united

with Rothier's in the latter portion of "Si La Rigeur," the cavatina broadening into a well-written ensemble.

Though not in his best voice, Orville Harrold did what he could with the part of *Leopold*, at best an ungrateful one. The second act trio, in which he sang with Caruso and Ponselle—"Je Vois Son Front Coupable"—was gratefully sung. Statuesque Evelyn Scotney again was the *Princess Eudoxia*, and, as last year, was more attractive to the eye than her well-managed but miniature and colorless voice was stimulating to the ear. Robert Leonhardt, in the rôle of *Ruggiero*—last season assigned to Thomas Chalmers—returned to friends of other years.

The charming ballets of first and third acts proved the same source of delight they were a year ago. Bewitching Rosina Galli has never been more exquisite than in the delicate tracery of the third act *divertimento*, in which she was abetted, as hitherto, by the miming children and the capable Bonfiglio. The chorus sang admirably. Artur Bodanzky, ever a precisionist in the French music of the period, conducted with a skill in the presentation of violent contrast that probably would have pleased Halévy, whose sharp alternations of light and shade were regarded by his contemporaries as his greatest virtue and chief fault.

Photos by White

4,000 Cheer Plea for Recognition of America's Own Musicians

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isters signed a declaration to the effect that "such a proceeding would drive old men to exasperation and profanity." This Puritanical influence which spread through New England, later through the Middle West, colonized from New England, Mr. Freund declared to be the cause of prejudice against music still existing in many places and particularly in our older educational establishments.

He told also how at the time he started the first musical paper in New York in '72, there was only one symphonic organization, in the city, the old Philharmonic. There was none in Boston, Chicago, Cincinnati, though Boston had the Handel and Haydn Society for the giving of oratorio. There was very little opera, though New Orleans was already in the field with French opera. The Metropolitan Opera House had not been built. Steinway Hall was the musical center at the time.

However, there must have been something like appreciation of music because our piano industry had already reached a high standard—in fact the American concert grand was leading the world even then. The great progress in music had been made in the last few decades and so to-day, we Americans have the finest symphonic orchestras, give the finest opera, our bands and orchestras vie with the best, the community chorus movement is sweeping the country and is helping to Americanize the aliens.

What the Public Schools Have Done

Half a century ago, music was almost unknown in the public schools. To-day there are between seven and eight thousand supervisors of music in the public schools, while the great State of Pennsylvania has just undertaken to enlarge the scope of music in the public schools and with it inaugurate a community chorus in every town and village.

As for the musical industries, they to-day lead the world in quantity and quality. We Americans make the finest harps, mandolins, guitars and brass instruments and have invented those wonderful devices that have revolutionized the art of church organ building. It is we Americans, too, who have invented the player-piano and the talking machine, which carry music into the home of the mechanic as well as of the millionaire.

Opera Then and Now

Mr. Freund then narrated a very humorous incident to show the difference between opera in the olden days at the Academy of Music, when it was dependent on the munificence of one of the Vanderbilts and to-day when the advance sale at the Metropolitan is over a million and a quarter.

What is true of the operatic situation is true of the concert stage, oratorio societies, symphonic music and chamber music and of the music teachers in this country, who are just as good as the music teachers on the other side.

He took up the charge made so often by Europeans that we have no real appreciation of music as we have so far developed no composers of value. Mr. Freund declared that we are beginning to show that we have any number of talented composers, now that we are giving them an opportunity to be heard, and he also declared the idea to be ridiculous that we Americans, who have produced the greatest statesmen, financiers, business men, inventors, scientists, newspaper men, athletes, singers, players, mechanics, agriculturists, are important when it comes to musical composition.

Compliment to American Women Applauded

He also paid a compliment to the American women, which produced a round of applause. And when it came to fighting—our boys showed the world how an American lad, from farm, factory or counting house, could go "over the top," singing, to death and victory.

He referred to his discovery in 1913 of the vast amount this country spends on music, amounting to over six hundred millions a year, which sum has been increased now to eight or nine hundred millions a year.

In order to show the growing appreciation of the power of music not mere-

ly for social purposes, he referred to the fact that he had been one of the first to advocate the introduction of music into the factory life, not merely during the lunch hour, or when the day's work was done, but while the work was going on, so that there may be some relief for the worker who through the invention of specialized labor machines, which have taken the work from the back and fingers of men, were doomed to labor that was uninteresting, soul-depressing.

Time to Stand on Our Own Feet

He referred to the prejudice against everything foreign, which had naturally grown during the formative period of this country, when we had to depend on the Old World for our music, our drama, literature and art. Now the time had come when we could declare our artistic independence, for while we should always acknowledge our great debt to the master composers of the past, and should always be willing to receive artists of distinction, at the same time, from now on, we must stand up squarely for our own singers, players, composers, on the merits, of course, and no longer be prejudiced against them whether they had talent or not. "Let them at least have a hearing," said Mr. Freund.

The craze for everything foreign had created the conviction that it was absolutely necessary to go to Europe for a musical education and to obtain the European endorsement before any American girl or boy, however talented, could obtain recognition in their own country. He related a number of incidents to show the tragedies that had resulted. He told how before the war, there were thirty-five to forty thousand of our young people on the other side studying and spending millions, which might more profitably have been spent in this country. He admitted that those who desire a début in opera did not have the opportunity in this country they had abroad, but it was ridiculous to declare that there were no competent operatic teachers here and that good teachers could only be found in Germany, Italy or France.

"We Want a Better Life!"

He then took up the great world cry of to-day, "We want a better life," which comes from the harassed so-called captain of industry just as much as it does from the harassed wage-earner trying to make both ends meet, with the dollar not worth more than fifty-two cents and said that we were all getting sick and tired of the eternal drudgery of often uninteresting toil, with paying taxes that almost take our life blood, while billions are wasted by the government. What we wanted was to have some of the sweet things, the beautiful things, the amenities of life.

Tribute to Charles D. Isaacson

He referred in eloquent terms to Charles D. Isaacson, who was endeavoring at great strain of energy, at great self-sacrifice, to give the masses music and music of the best.

He announced his intention, with his associates, to take the propaganda for a better, saner, more healthful life into the movies, to that great public which assembles every night in some thirty thousand theaters and halls. Men as well as women have realized the need of the cultural influences, and so we are going to democratize these great forces, these noble, uplifting influences, and give them to the masses of the people and thus express the spirit of democracy triumphant.

The slogan of to-day, he said, of the real leaders of progress, women as well as men, is "Work and Service," that they may leave the world a little better than they found it, by proving to the world that it pays to invest in the human soul.

A Prophetic Vision

With prophetic vision, he stated he saw great symphonic writers rise, great song writers who will express the industry, the love of home, the simple, democratic domesticity, and above all, the aspiration of this great nation for the Brotherhood of Man, and so bring nearer the day when there will be something like good will among men and on this earth—peace.

At the conclusion of his address, Mr. Freund was forced to stay on the stage for some time bowing his acknowledgment of the applause.

Claudia Muzio Receives an Ovation

He was followed by Claudia Muzio of the Metropolitan Opera Company, who sang a number from "Salvator Rosa" by Gomez. Magnificently gowned, she made a most imposing appearance. The applause from the vast audience seemed to inspire her so that she sang with a feeling that carried all before her. In this, and particularly in her later numbers, she roused the audience to the highest point of enthusiasm.

She was followed by Philip Gordon, who was already a favorite with the audience, as he had played there before. He first gave the Brahms Rhapsody in B Minor and two Chopin pieces. He got a very cordial reception.

Then Mme. Muzio came before the audience again and sang Buzzi-Pecchia's "Mal d'Amour" and the "Bird Song" from Leoncavallo's "Pagliacci." She had to come forward half a dozen times with

encores. The audience seemed loth to let her leave the stage.

The evening was closed by Mr. Gordon, who played the Rachmaninoff Prelude G Minor, the "Pow wow" from the American dances of Eastwood Lane and Liszt's Rhapsody No. 12.

Best Meeting in "Globe" Series

It was the general opinion, in spite of the disturbance caused by the crowded house and the efforts of the police and firemen to maintain the rules, that it was the most interesting and enthusiastic meeting ever held under the auspices of *The Globe*. As for Mr. Isaacson, the chairman of the occasion, he has reached a point where he has won the affection of the New York public, of the masses of the people, which was demonstrated again and again by the applause that broke out every time his name was mentioned.

W. B.

New Music Auditorium Made Feature of Victory Hall Project

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He then showed how New York had entirely outgrown the present accommodation, with the existing halls, for the giving of concerts and recitals. As a matter of fact, there was less accommodation for such purposes than there had been in years past, owing to the elimination of Steinway Hall and Mendelssohn Hall, the result of which was that many concerts were now given in theaters, to which the public were not accustomed to go for such purposes. Artists, also, felt a certain reluctance in giving their entertainments in theaters. New York greatly needed one, if not two, additional music halls. He felt confident if these were included in the plan of the Victory Hall Association it would meet a very serious, and indeed imperative, need, and furthermore would undoubtedly bring in, if not the first year, the second, an annual income of a hundred thousand dollars in the way of rentals.

As a proof that there was such a need, he stated that at the opening of the season it was almost impossible to get a date either at Aeolian or Carnegie Halls.

As one of the purposes of the Association was not only to perpetuate the memory of the heroes who had died in the war for a great cause, but to arouse a spirit of pride in our national life and in the ideals of this country, he could

BUFFALO AS SEAT OF "AMERICAN FESTIVAL"

Lockport Gives Place to Larger City As Scene of Annual Event

BUFFALO, N. Y., Nov. 12.—As already tentatively announced in *MUSICAL AMERICA*, it has finally been decided to make the National American Musical Festival a permanent institution for Buffalo. A. A. Vande Mark of Lockport, who inaugurated these festivals in his home town, Lockport, and placed them on a permanent financial and artistic basis, will have charge of the festival here. A list of guarantors headed by K. Staples, one of the prime movers in the affair, now numbers more than 200, and already \$25,000 has been pledged.

Buffalo, because of its size and its very advantageous location, will be an ideal place for these festivals, which as is well known are given for the purpose of featuring American-born artists and composers and the English language as a medium of song expression. The first festival to be held here will be given some time in October. Lockport, which has so valiantly sponsored these American festivals, is a near neighbor of Buffalo, and therefore will be able to enjoy them in their wider scope.

F. H. H.

Victor Young, Violinist, Triumphs in Chicago Début

CHICAGO, Nov. 11.—A new violinist, Victor Young, succeeded in drawing a large crowd to Orchestra Hall Tuesday night for his début as a concert artist. Born and raised in the Chicago ghetto, he recently played a concert for his own

say from personal experience that he knew no greater force than music to accomplish this aim.

He instanced that he had recently spoken to thousands of foreign working people in great industrial plants in Wheeling, W. Va., and other cities, and where although a very large proportion of the aliens employed there were unable to speak English, they nevertheless had learned to sing "My Country 'Tis of Thee, Sweet Land of Liberty."

Directors Act Unanimously

When Mr. Freund concluded his address President Wingate submitted the question to the directors, including General Oliver H. Bridgeman, ex-Mayor David A. Boody, James S. Cushman, Mrs. William H. Good, Gustavus T. Kirby, William H. Page, E. P. V. Ritter, Mrs. Charles C. Rumsey, Dr. J. Gardner Smith, R. A. C. Smith and Gage E. Tarbell. The directors unanimously adopted the resolution and the architect, Mr. Herts, commissioned to change the plans for the structure, in accordance with Mr. Freund's ideas. Thus, when this great undertaking is accomplished, it will be found that in addition to the great auditorium which is to hold 10,000 people, there will also be two other auditoriums suitable for concerts and recitals, the one holding about 2500 persons and the other 1600 to 1800.

people in Maxwell Street, on the busiest corner of the West Side. He received an ovation Tuesday night. The applause was spontaneous and he was forced to add many extras to his program. His playing disclosed splendid potentialities.

At times his tone was rich, at times pleading and tender, and occasionally shot with fire. In the last movement of the Saint-Saëns Concerto the tone was piercing sweet, despite the young violinist's need of a better fiddle to play on.

F. W.

Issues Warning Against Alleged Impostor

MUSICAL AMERICA has been advised that a young man describing himself as the son of a former noted opera singer has been approaching musicians and securing funds. It is alleged by one informant that this man tells a pitiful story and declares his eagerness to secure an engagement as accompanist. He then, it is charged, secures loans of various amounts from the musicians who are receptive to his narrative. Several musicians have advised *MUSICAL AMERICA* that they had advanced money to this man.

Chicago Opera Subscription Already Nearly Double Last Year's

Although the New York engagement of the Chicago Opera Association is more than two months away, the sale of seats is already almost double what it was last year at the beginning of the engagement, the respective figures being \$400,000 and \$225,000. The company opened its Chicago season on Wednesday evening, with Marinuzzi's "Jacquerie" with Yvonne Gall, Edward Johnson and Carlo Galeffi in the leading rôles.

Long Tour Convinces Scotti All America Craves Good Opera

But It Took Courage for Him to Smile, Until San Francisco Righted Finances—Dean of Baritones Sings Four, Even Five Times a Week—Tries Hand as Prompter and Directs Chorus—Says "No," to Movie Tempters

By OSCAR THOMPSON

NOT to every man is given the bearing that enables him to appear the aristocrat when clad in a green-striped dressing robe, with gray bedroom slippers below, and a glimpse of white pajamas between.

But when Antonio Scotti opened the door, he was the same Patrician Scotti. Long since, the London tailors vied with one another in their ambition to have him wear their clothes. The negligée Scotti was no whit less the elegant gentleman than the Scotti on parade.

We were not the first callers, he told Viafora and me, as he waved us into his suite at the Vanderbilt. A moving picture agent had preceded us, in an effort to persuade the baritone to appear as co-star with a popular woman screen player. But Scotti had said no; as, he explained to us, he had done a number of times in California while on his recent tour of the Pacific Coast.

"When some really worth while scenario is given an artist to work out in pictures, that is one thing," he said. "But when remissage is offered the public, with the idea that an opera singer's name will draw the crowds, that is another. The artist who goes into movies must be sure it is his art, not his name, that is desired. Otherwise, his name, too, may suffer."

There was a touch of "L'Oracolo" in the gesture with which the veteran baritone dismissed the subject and applied a match to a cigarette. The long, slender fingers—the fingers that fascinate the audience, as well as the cherub, when the alluring orange (or is it an apple?) is rolled back and forth in the kidnapping scene of the Leoni opera—had a reminiscent suggestion of their theatrical eloquence.

The conversation turned, as a matter of course, to the success of the recent tour of the Scotti Opera Company, lasting nine weeks and representing about 9,000 miles of travel.

Before the Curtain in Montreal

The baritone was reminded of the final engagement of the tour, in Montreal. Due to train delays, the company did not reach the theater until about time for the curtain to go up. The stage had not been cleared of the settings already in place, and it was seen that some time would be required to get everything unpacked and in place. Out went Mr. Scotti, bag in hand, his overcoat collar turned up, to speak before the curtain; not this time as *Tonio*, but as the man who must shoulder the blame if the audience went away angry.

Of course, it would be impossible for a Scotti to tell the story later, without re-living the scene. Viafora and I found ourselves in Montreal. Here was Scotti before us with bag in hand and overcoat collar turned up. Viafora seized pencil and paper and began sketching. "I am sorry," the impresario said. "I am very sorry that we are late in arriving. But really it is not our fault. It is the fault of the railway. But not the Canadian railway." (Oh, sly Mr. Scotti!) "The delay was on the connecting line. We are here to give you our opera, and we will be ready if you will kindly grant us a little time to get into our costumes and put up the scenery. I thank you."

We felt like applauding, as the Montreal audience did. What did it matter if the pajamas peeked out below the overcoat just as they had done beneath the dressing gown!

"We began the opera at nine o'clock and it did not end until one," the baritone said, as Viafora completed the sketch. "But not one person left a seat, before the final curtain went down."



Glimpses of Antonio Scotti and Stars of the Scotti Opera Company, on Its Tour of 9000 Miles to the Pacific Coast and Back to New York. At the Left, Above, Leon Rothier, the Mighty Bass, Sits for His Portrait, While the Crafty Scotti Wards Off the Evil Eye. How Scotti Looked When He Made His Speech Before the Curtain at Montreal Is Pictured in the Sketch at the Right by Viafora. Below, at the Left, Is Seen the Smile That Didn't Come Off the Scotti Visage After the San Francisco Visit. The Scene at the Lower Right Shows the Strong Man of the Company, Greek Evans, Baritone, Proving to Mario Chamlee That Every Tenor Is a Lightweight, Even If Appearances Are to the Contrary. Mario Laurenti, Baritone, and Ruth Miller, Soprano, Are Sharing in the Fun, While Stage Manager Agnini Hovers Near

"Now, after this long tour, one thought is uppermost in my mind. This is, I want to thank the American people. I must express to them the sentiment of gratitude that is nearest my heart; I must tell the men and women of the cities in which the Scotti Company played how deeply I feel their confidence and how much I appreciate the support they gave to me and my enterprise."

The luminous eyes burned a little fiercely when mention was made of various rumors as to the backing of the Scotti Company.

"I have no hidden backers, I have no secret support," he said. "My own money and what we earn must make the Scotti Company go. I am no millionaire. If I were to lose heavily, I would have to go to the wall. Is America ready for such a venture as mine? I say 'yes,' and this year I feel that I have proved what I say. The test of my sincerity, as well as my courage, lies in what I already have done and what I plan to do in the future with, I repeat, my own hard-earned money."

Sings More Frequently Than Ever Before

Just how "hard-earned" Mr. Scotti's money is, can be gauged by the extent of his activities. Time was when he, the favorite of baritones, sang twice a

week at the Metropolitan, and that was all. To-day, looking back on those times, he wonders what he did to keep himself occupied. Besides his appearances at the Metropolitan and those with his own company in the last year, he also sang at Ravinia Park. He has had no vacation. And instead of singing twice a week, he sang four and even five times a week while on the road with the Scotti company. It was nothing unusual for him to sing two nights in succession—once considered too arduous for a first rank operatic artist.

"The nights I do not sing, I work harder than those when I sing," Mr. Scotti went on. "At least that is what they tell me. I am in the wings, sometimes beating time for the chorus, sometimes acting as prompter. I am so anxious that the younger singers, who have looked to me for training in stagecraft, shall do well, that I simply have to be in the wings helping them all I can. I feel a personal responsibility for every scene—for have I not slaved over it in the preparation?

"It has not been my intention to star Antonio Scotti. As a singer, I have been just one of the baritones of the company. You will notice that our advertising announces the 'Scotti Opera Company, not 'Antonio Scotti and his Company.' If you will look at the roster

of the singers, you will find it is arranged alphabetically. You will note that in all such lists, the name, Scotti, begins with a letter far down.

"In the advertising of the Scotti company, we have done everything to push other singers to the fore.

"Not all has been a bed of roses, however. To begin with, the railway companies raised their rates. I had expected an increase, but nothing like the fifty per cent jump in the cost of Pullmans. It cost us more than \$1,000 a day to travel. Remember, the money was my money. Remember, too, that all these other people—my artists, the chorus, the orchestra—were dependent on my capital and what we earned.

When It Took Courage to Smile

"You have seen that photograph of me with my arms outstretched, and the wide smile on my face—my greeting to San Francisco! Yes, but you did not know what was in that smile. Other cities had received us royally, but it needed San Francisco to give us an even break. In due time, we learned of the advance sale of about \$60,000, which put us right. But before that word came, I had to smile, just the same."

[Continued on page 6]

Long Tour Convinces Scotti All America Craves Good Opera

[Continued from page 5]

Mind you, every city we visited supported us nobly, but the big jumps and the increased travel expenses more than swept everything away.

"But I smile and I wave my hat to San Francisco. We open with 'La Bohème.' I am not the star. I sing *Marcello*. It is a huge house; more than \$14,000. Next night we sing 'L'Oracolo' and 'Pagliacci'; I sing again; the box office statement shows more than \$12,000. For the week we take in \$92,186. Then we go to Los Angeles, and for eight performances there we get more than \$54,000. The result, we finish the tour ahead. But it took courage to smile that day when we went into San Francisco."

Carl F. Strohmenege, business manager for the Scotti Opera Company, came in, and brought with him a detailed statement of the business done by the company in the cities visited. Figures from San Francisco and Los Angeles are of interest as showing the popularity of the company, and the great interest which the public had in hearing Scotti personally.

In San Francisco—Monday, "La Bohème" (Scotti in cast), \$14,426; Tuesday, "L'Oracolo" and "Pagliacci" (Scotti in cast), \$12,449.50; Wednesday, "Faust," \$8,062.50; Thursday, "La Tosca" (Scotti in cast), \$16,061.50; Friday, "Il Trovatore," \$8,115.50; Saturday matinee, "Madam Butterfly," \$8,127; evening, "L'Oracolo" and "Cavalleria Rusticana" (Scotti in cast), \$14,738.50; Sunday afternoon, additional and special performance of "La Bohème," \$7,173.50; specially arranged concert, \$3,032.50; total, \$92,186.

Los Angeles—Monday, "La Bohème" (Scotti in cast), \$7,184.50; Tuesday, "L'Oracolo" and "Pagliacci" (Scotti in cast), \$7,241; Wednesday matinee, "Madama Butterfly," \$4,675.50; evening, "Trovatore," \$5,614; Thursday, "La Tosca" (Scotti in cast), \$7,251; Friday, "La Bohème," \$7,028; Saturday, matinee, "L'Oracolo" and "Cavalleria Rusticana," (Scotti in cast), \$7,573.50; evening, "Faust," \$7,457.50; total, \$54,025.

"If the higher receipts when I sing is a personal tribute to me, then I am very grateful," the baritone said. "But the success of the Scotti Opera Company, as shown by the box office totals, the letters of praise and appreciation, and the re-

quests for longer time next year, is what gratifies me most."

One of the outstanding incidents of the Scotti tour was that which occurred in Seattle, Washington, where the baritone found his likeness in colors, with a news story about his company, on the first page of the Seattle *Times*. Now the *Times*, in recent years, has been more noted for its enterprise and signal ability in other lines than in fostering and encouraging Seattle's music. It has not, of late, conducted a music page or a music column. But its editor, Col. C. B. Blethen, a man who never does things by halves, had been persuaded that the coming of the Scotti Company meant much for Seattle and, with a lavishness and liberality characteristic of him when personally interested in a cause, went further than any other newspaper editor had gone in giving Scotti and his company a place of honor in the news of the day.

The grateful Scotti sought the editor to express his appreciation, and to tell him there was no way he, Scotti, could repay the *Times* for such advertising. "You will pay me," the editor replied, as the conversation was retold by Scotti. "But how?" asked the artist. "By your autographed picture," was the reply. It was a bargain.

Commenting on the incident, Signor Scotti said: "I shall not forget Colonel Blethen nor his kindness. He impressed me deeply and the incident came at a time when it greatly heartened me. In thanking every one who helped to make this tour a success I have some very personal and individual thanks for Colonel Blethen."

Signor Scotti spoke well of the young singers from his company who are to have their first hearing at the Metropolitan this season. He was particularly confident that there are big things in store for Mario Chamlee, the young tenor who stirred enthusiasm everywhere he sang on the Pacific Coast.

A rap at the door announced a waiter with the baritone's breakfast—two fried eggs, toast and coffee. As he sat down to it, the thought of *Scarpia* at his *dejeuner* was unescapable.

"But I don't really eat anything in that scene," the greatest of *Scarpia*s said, when reminded of the "Tosca" repast. "And, besides, not *Scarpia*, but *Belcore*, is in my mind just now. I go to the Metropolitan for a rehearsal of 'L'Elisir' when I have finished with these eggs."

THREE ATTRACTIONS ON MILWAUKEE'S SCHEDULE

Alda, Adams Buell and Gauthier Provide Superior Concerts During Week

MILWAUKEE, Nov. 9.—Milwaukee has had a chance to hear Mme. Frances Alda under such favorable conditions as in her recital in the Pabst Theater. Mme. Alda impresses as much by her lively personality as by her voice, and proved a genuinely versatile artist. As accompanist, Mr. Pierce made a very distinct and favorable impression. The recital was given under the management of Marion Andrews.

Adams Buell, perhaps Milwaukee's best known concert pianist, gave his annual recital to a crowd of enthusiasts who applauded vigorously, to which Mr. Buell responded with a number of encores. Mr. Buell has a distinct vogue in the city. Mr. Buell is far more than a facile technician. He has made his playing truly distinctive and highly individual. Bach, Beethoven, Grainger and Bortkiewien were imbued with breadth, power and at times tremendous driving force.

Sousa gave five concerts in Milwaukee in the Auditorium to fair sized audiences. John Dolan, cornetist; Mary Baker, soprano, and George J. Carey were among the many soloists. The Sousa marches, as usual, aroused wild applause and demands for repetition.

Milwaukee has had its first hearing of

Eva Gauthier, Canadian mezzo-soprano, and the verdict was favorable. Mme. Gauthier was heard in the first of Marion Andrews's fashionable morning musicales and also in her Milwaukee Downer College course. This is an innovation of Miss Andrews's, and judging by the large audience, a full season is prophesied.

Mme. Gauthier pleases by her piquant manner as much as by her fine voice. Leroy Shields played accompaniments, which were as delicate, graceful and nicely proportioned as the artist's singing.

C. O. S.

Yon Conquers Dallas in Recital

DALLAS, TEX., Nov. 10.—Pietro A. Yon, the Italian composer and organist, deepened the good impression which he made last year when he played a return

recital at the City Temple on the evening of Nov. 8. Mr. Yon's concert was for the benefit of the John Low Post, American Legion. One of the chief numbers of Mr. Yon's program, all of which aroused great enthusiasm, was a Hymn of Glory, dedicated to the John Low Post. Mr. Yon's little composition, entitled "Guess Me," also gave pleasure. One guess was that Mr. Yon was imitating an accordion in this number.

Cecil Arden Engaged for Next Newark Festival

Cecil Arden, contralto, of the Metropolitan, has been engaged as one of the soloists for this coming year's Newark Festival. She will appear on the evening of May 9, with Rosa Raisa and Giacomo Rimini.

Muratore to Return to U. S. Next Month After Two Years' Absence



Photo by Mojet

Lucien Muratore and His Wife, Lina Cavalieri, Who Return to America in December

LUCIEN MURATORE, the eminent French tenor, who was missed from the roster of the Chicago Opera Association last season, will return to America next month and will make his first appearance of the season in Chicago early in January. Mr. Muratore and his wife, Lina Cavalieri, will sail on La France on Dec. 18.

The tenor has been resting at his villa at Eze-sur-Mer since his return from a tremendously successful season at the Colon in Buenos Aires and the Casino at Monte Carlo, where he created the title rôle in *Gunsborg's* new opera, "Satan." He also appeared at the Opéra in Paris. Before sailing, Mr. Muratore will appear for several performances at the Liceo in Barcelona.

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MEPHISTO'S MUSINGS

Dear MUSICAL AMERICA:

The Salvation Army, Charles D. Isaacson, and other public-spirited people, have, it seems, been going over to Ellis Island and giving concerts to cheer up the newly arrived emigrants, who are coming to us at the rate of eighty thousand a month from all parts of the old world.

The conditions on the Island are such—and for this Congress is in a measure responsible, for it is a Federal and not a state institution—as to be beyond description. I hope to tell you more, with regard to this before long. Commissioner Wallis, who was not long ago appointed to the position, is making heroic efforts to deal with the situation, which is fast becoming a national scandal.

Here are these people, coming to this country with a new hope and what is their first taste of that democracy, for which tens of thousands of our boys gave their lives? Can it be wondered at that when they are penned up like pigs and treated worse than pigs they are an easy mark for the radical and the anarchist?

* * *

A recent article by our esteemed friend, Henry Theophilus Finck of the New York *Evening Post*, informs us that as he has now been going to concerts and operas for over forty years, he is tired.

He admits he is over sixty, at which age, you remember, Dr. Osler stated that a man should be asphyxiated.

Mr. Finck expresses a regret that he must leave his gardens in Maine, where the frost has bitten his flowers and sit on a hard concert seat. He wants a pension so that he may go to California and never be again subjected to the torture of listening to music.

Now what is the real trouble?

Of course, it may be said that as long as he continues on the job as critic of the New York *Evening Post*, débutantes will suffer, as will others, especially some composers of eminence, whom Mr. Finck doesn't like.

The trouble, however, does not lie with our friend Finck. The trouble lies in the conditions under which a man of his undoubted ability, learning and experience must do his work. In a sense, as a critic of an evening paper, he has a better chance than the poor wretches who write for the morning papers, who have to get their matter down before the event takes place, which often leads to catastrophes and serious trouble between them and some of the artists whom they criticized and who, perhaps, did not sing or play.

But with all that, when you come, as I have said again and again, to think of what the poor musical critic goes through season after season with the number of concerts, recitals and operatic performances increasing all the time, he must in the course of years, not only be written out but be tired out, and can you wonder that he wants to go anywhere, whether to hell, Harlem or California, to get away from it all?

If you had to sit through the performances these critics have to sit through, to write about them under pressure, there would come a time when you would, like the period we now have, run dry and want to quit.

Your very soul would want to get out of the daily monotonous grind.

Some people have been in favor of abolishing the musical critics entirely as being superfluous. That would do away with some of the joy of life, however. When I am most depressed, I read some of their fulminations, which, as they generally appeal to my sense of humor, cheer me up, and enable me to go and do another day's work. So let us not be too hard on Henry Theophilus Finck if he yearns for his Maine home. Anyway, should he consider that the time had come for him to quit, he would depart with much good will from all and we certainly should miss him. Meantime, the reputation of Brahms and some other composers, whom he does not particularly like, would be safe for a while.

* * *

For real, up to date criticism on music, we must now look to another one of our dear friends, namely, to James Gibbons Huneker of the New York *World*, who in his review of a recent concert of the New York Symphony Orchestra, given to celebrate its return from a European tour, said that Conductor Walter Damrosch had planned a pleasant program, which should be entitled a Historical Cycle, as it consisted of Paul D. Cravath as the historian and a huge wreath of gold as the cycle, and, without irreverence, Walter Damrosch might have been called the bicycle, for he spoke and conducted a dual rôle with which he is happily familiar.

But it is when dear James got to speak of Mme. Louise Homer that he was at his best. Said he:

"The gods certainly have been good to her. For two decades and more she has defied the physiological laws inherent in the art of singing, and withal, yesterday afternoon, she sang with a vigor and freshness that amazed. She has a wonderful bellows concealed in her physique. She has more energy than finesse, more muscle than music. But what a voice, what volume, what stentorian delivery? It left us breathless just because of her own reckless breathing and tyrannically cruel corsage."

In this review, you see how our dear friend Jim displays a knowledge not only of the female anatomy but of her costume, both exterior and interior, which is positively amazing.

I present it as a gem of contemporary musical criticism in one of our great metropolitan papers.

* * *

You may recall that during the early part of the war, when the world was horror-stricken with the atrocities perpetrated in the northern part of France and in Belgium, that a number of the most prominent German musicians, doctors and scientists, signed a manifesto to the world, in which they denied that such things had taken place, declared that they were the invention of the hated English, and made a plea for justice, as the kind hearted German soldier was incapable of doing anything but kiss the first pretty girl with whom he came in contact.

Well, we know what happened!

Now a number of these intellectuals, evidently conscience stricken, among whom are Felix von Weingartner, Max Reinhardt, a theatrical manager; Siegfried Wagner, son of the composer; Herr von Kaulbach, are out with another manifesto, in which they claim that they were misled by a certain Dr. Hans Wehberg, took his word for everything and so signed the document.

Weingartner says with regard to the manifesto "that those who have followed the German and Prussian politics for generations might have been better informed had they kept their eyes open and not believed everything which was uttered from under the pickelhaube and upturned moustache."

It seems, however, rather a late day for these eminent personages, musical and scientific, to come out and put the blame on somebody else and virtually state that they were of those who sign anything that is put before them without even reading perhaps what the document contains, which reminds me of a story. A man made a bet with another for a supper for their friends. He declared that even intelligent persons were so ready to sign any document without reading the contents, that he would undertake to get up a petition to hang the mayor and that the most prominent citizens, being assured that the matter was "alright," would sign it.

They did.

Of course, the petition was drawn up with the usual amount of inasmuches and whereas.

When the supper was eaten and the joke came out, there was, naturally, a great deal of hilarity. Then the party who had made the bet suggested that when a certain amount of time had elapsed, he would get up another petition

AS SEEN BY VIAFORA



He Doesn't Look Down on Opera, Not Mario Marchesi; He Is Always Looking Up to It. Besides Which, He Knows a Few Things About Shoe-strings, Buckles (Even Stockings), and Such Like. For the Good Marchesi Is the Chief Prompter at the Metropolitan Opera House and His Point of View Is Quite His Own

to hang the mayor and to get the mayor himself to sign it.

And he did.

So perhaps these German musicians and scientists, who got up the original manifesto may be excused. They were so busy with their music, art, science and "kultur" that they were ready to sign anything that did not take them very long from their job.

* * *

Apropos of Weingartner, I am in receipt of an article, which appeared in a recent issue of a paper published in Buenos Aires, Argentine, in which the writer says:

"When we heard that the famous conductor was coming to our shores, we chortled in our joy. At last, we said comes one of the true cultivators of absolute music—music free from the guile of theatrical accessories. We were tired of those amateurish orchestral concerts where the works of the great masters, new and old, are read through. We admired the enthusiasm and courage of some of the worthy conductors and admired the patience of the scanty audiences. But here, said we, comes the man that was to redeem all this. The great Weingartner himself was to reveal beauties dreamt of but unknown. And now what is the result? Weingartner has hardly done anything for us except dish up old scraps from operas we are already too familiar with and which we have heard admirably rendered by others, and he has the courage to give us his interpretation of 'Mefistofele' which has been done to death, and which to-day solely pleases us from a vocal point of view, though it may have interested our parents otherwise."

"We hear," continues the critic, "that the gentleman forgot his music or left his scores behind, and has had to hunt up something about town to give to the people. Now, even in this outlandish—orchestra—place, we think, or rather we know he could have done better, and although he denies his alleged split with Richard Strauss, he plays nothing of this composer—he does not even conduct 'Salomé,' which should interest Weingartner and would certainly interest us more than his rendering of Boito's version of 'Faust.'

"We cannot convince ourselves that Weingartner has come to us as a bluff or a financial camouflage and is laughing

up his sleeve while he takes a holiday and fills his purse."

Now it seems that the critic's paper had announced that it would print an original composition by Weingartner, who had been in the throes of composition while in Buenos Aires. This the critic refers to as follows:

"It was, therefore, with joy and expectation that we received our Sunday morning paper, which was to contain the long sought musical masterpiece, the counterpart of Dvorak's 'New World' Symphony, the first manifestation of our spirit in music and by a real 'maestro.'

"El Ranti," so far, is nothing but a poor *habañera*, the opening bars are typical of the rhythm and style of that kind of composition and never of the tango. It is true that Weingartner's melody has now and again a little twiddle, à la tango, and this is all the spirit of that dance that he seems so far to have absorbed.

"Had 'El Ranti' been sent to any paper signed by anyone except Weingartner in this musical world, it would have ended its days like the flower that was born to blush unseen and waste its sweetness, in this case in the paper basket.

"There are hundreds of young Argentines who could compose a better tango, and dozens who could write it."

The critic concludes his fulminations by saying "Felix Weingartner, if this is a sample, and the rest is no better than that, you had better keep to your old style of symphonies in which at least you have obtained, as Frederick Niecks has it, a 'succès d'estime.'"

I really did not know that they had such clever writers on an English paper published in Buenos Aires.

* * *

Waco, Texas, has a population of fifty thousand and yet seventy thousand people went to hear the San Carlo Opera Company during the festival week there. True, it was during the exhibition at the Cotton Palace Coliseum. True, it was that the coming of the San Carlo Company had been heralded and advertised in great shape.

With all that, it gives us some idea not only of the great interest in music but the enthusiasm with which a traveling operatic organization is received in localities that are supposed to be with-

[Continued on page 8]

MEPHISTO'S MUSINGS

[Continued from page 7]

out much concern for music, art or the finer things of life. And yet, it is precisely here that you will find the greatest encouragement given to any worthy concert company when the people know that they are going to hear something that is worth while.

It is part of the record of the San Carlo Company that when they give performances, whether out in the Far West, Texas or Kansas, people come several hundred miles to hear opera. Perhaps it is a knowledge of this fact that had its influence in inducing the Metropolitan Company to abandon its contemplated London tour and visit some of the American cities, which object, if it is carried out, is likely to bring about a lively state of affairs between the Metropolitan, the San Carlo and other companies, and let us never forget Antonio Scotti and his enterprises. If I know Antonio, he will die the death sooner than give up, especially as his receipts in San Francisco were phenomenal. The receipts were over \$16,000 for "Tosca" with Scotti as Scarpia. They went over \$14,000 for "L'Oracolo" but in "Bohème," "Faust" and other operas they ran between seven and eight thousand. Evidently the people wanted to see and hear Scotti.

* * *

Did you ever meet O'Hara—O'Hara of the song leaders in the army camps? Well, if you didn't you missed an acquaintance with a very charming and extraordinary personality.

The result of O'Hara's war-time experiences has been to give his mind a religious trend which has led to his coming in contact with the leading lights of the Protestant Episcopal Church, for the purpose of improving the music in that church, especially with respect to improving the singing of the congregations, which in these and other churches could stand a good deal of improvement.

There is another man just come out of the war who flashed across me the other day in the person of a fine, clean-cut young American by the name of Roderick White, who was in the aviation corps, where he rendered notable service. He had already acquired considerable distinction as a violinist. He has been traveling with much success with Emmy Destinn. That young man deserves to win out. The only handicap to his success is likely to be his great modesty, a thing unusual with a really good musician.

* * *

Did you hear that Andreas Dippel, formerly director of the Chicago Grand Opera Company, and at one time director of the Metropolitan and later associate director with Gatti, has lost his fortune and that he is now selling life insurance in Chicago? They say his old friends are going to get up a benefit for him.

I can recall Dippel when he was in the heyday of his success, which he had won on the merits. He had a wonderful répertoire and while he never attained the highest distinction as a tenor, yet his répertoire and readiness to fill in at a moment's notice made him a kind of reserve force to be brought up at the last minute to save the day when the program threatened to go to pieces.

Dippel began his operatic career as a super carrying a spear. From that, he rose to the chorus, from the chorus to minor rôles and from minor rôles to be a tenor of considerable distinction and then he changed from being a tenor to being a manager. His struggles with Gatti, some of us old-timers remember, resulted in Dippel retiring and Gatti remaining master of the field, his fine Italian hand having won out.

Then Dippel went to Chicago as manager of the Chicago Opera Company. For a time he was successful, but somehow or other, he and the directors and the finances did not seem to be able to get along together. Then you know he produced various musical comedies. Then, if I remember rightly, he had an adventure as manager of certain prize fighters at the Manhattan Opera House, but all the time he had his eye on the stock ticker. He lunched with me once and I think between every two or three bites, he consulted the ticker.

No man, however, had a better chance than he did and to be fair, no man had worked harder for the success he won. But his worst enemy could wish him a better fate than to have to sell life insurance in Chicago.

Mrs. Grace Humiston, a lawyer of

eminence, whom some of your readers may recall as the woman who has devoted herself to bettering conditions for women, is engaged at the present time in raising funds to save one of the most useful and greatly needed institutions in this city. And this institution, at 222 Madison Avenue, consists in providing a home for some fifty girls, particularly for those who are studying either for a professional or business career. Each girl is provided with a comfortable room with bath and kitchen privileges for the moderate price of from \$5 to \$8 a week.

The proper housing of young women, especially for students who come to New York, has long been a problem, and with rents and living expenses more than trebled, the problem is the more acute all the time. The particular club which Mrs. Humiston and a few friends support, has the home atmosphere. It seems that Mrs. Humiston was forced to turn away nearly 200 girls who applied to her and tearfully admitted that she knew of no place where they could find a decent home, within their means. Not a day or night, but some girl, usually a stranger, asks for shelter.

* * *

Now there is a heavy mortgage on the property and unless it is partly paid, more or less immediately, the home will be lost to these deserving girls. The present income is sufficient to maintain the home and meet the running expenses with a fairly good margin, but it is not sufficient to pay off the part of the mortgage which has come due.

Perhaps there is some charitably disposed person, particularly some woman of wealth and public spirit, who may read this who will come to Mrs. Humiston's rescue, save the home, and at the same time secure a very fair interest on her money. So it will be a combination of altruism and business.

You will appreciate the importance of Mrs. Humiston's work, when I tell you that several of our leading conservatories have on their lists houses where there are rooms to let for young students, which houses are listed on certain police records. The hint may suffice.

* * *

A few days ago a man, in the person of John Dennis Mehan, passed away, who deserved more than the brief obituaries in some of the papers. He was a rare spirit in the musical life of America, as musician and teacher. Some fine voices grew up under his care and instruction. The list of his artist pupils is a long one. Like many another, he won out after a long and bitter fight, for even at the earliest age, when but six, he was crippled by infantile paralysis and for years could not even use crutches. Such schooling as he had, he gave himself. Yet he was not seventeen before he was teaching school. He was a student all through his whole career. I believe that just before he died he finished a work which will soon be published under the title of "Synthetic Analysis of Prevailing Vocal Methods."

While teaching in Detroit, he married Caroline Eleanor Kotharin, who because of her fine musical attainments, her sensitiveness to his thought and method, has also become a power as a teacher. She was his very able coworker.

Here is an instance of a man succeeding in spite of all kinds of limitations, some of them gravely physical, his early life restricted, his opportunities few. And yet he won out and as a teacher became one of the most successful in New York, beloved by his pupils, while his death was deplored by them and a large circle of loving friends.

* * *

There foregathered the other day at lunch in the cafe at Delmonico's, Sergei Klibansky, the well-known and distinguished artist and music teacher; the Hon. Charles F. X. O'Brien, the only Democratic Congressman elected in New Jersey during the Republican landslide; James P. Dunn, musician, teacher, and well-known composer of Jersey City, besides "yours truly." Into the group later on floated Alexander Lambert, washing his hands, as usual, in invisible soap and water, and still later there passed by with a friendly greeting, a tall, dignified personage in the shape of Francis Hugo, Secretary of State, who gave up his candidacy for the Governorship, for which he will be rewarded, I understand, with the Collectorship of the Port of New York.

The conversation was interesting.

Klibansky, who has made for himself a fine position in New York, spent his summer teaching at the Cornish School in Seattle, and in going and coming had an opportunity to study musical conditions in various cities. His verdict was

that the increase in the interest in music was phenomenal and that the great majority of people, even those in the musical world in New York, had no idea of what was going on in the rest of the country. Nor had they had any idea of the vast strides that had been made in musical appreciation and culture, in sections of the country that to most people in the big cities East were almost unknown, except as a geographical expression. He paid many compliments to your paper and spoke of it as being an inspiration to the leaders in musical thought, and particularly congratulated the Musical Alliance on what it was already accomplishing in producing a spirit of co-operation among the musicians.

Dunn exploded not only on what is being done for music in Jersey City, but also visioned out plans for the future, which included the founding of an orchestral association and the bringing of the musicians into a coherent organization which should make itself felt politically. For, said Dunn, we shall never get anything from the legislators until we make ourselves felt politically, until we are known as voters as well as musicians and music teachers.

O'Brien, who by the bye is one of the most intelligent and broadminded men I have ever met, is a type of the new class of legislators, who are becoming imbued with the importance of the cultural influences, particularly of the value of music as an educator in the schools, and also in providing that highest type of rational recreation in the shape of music which will exercise a profound influence in settling the prevailing unrest. He is proud of the fact that he was instrumental in bringing about some very interesting and important musical affairs, even on Sunday, in Jersey City, which you know, in spite of Hoboken, has strong religious tendencies, which have hitherto been against any form of entertainment on the Sabbath day.

O'Brien is also an enthusiast on the question of increasing the scope and character of music in the public schools. This brought about a reference to the recent declaration by the Mayor of Philadelphia, who has come out, you know, in an

endorsement of your movement for a Ministry of Fine Arts and a National Conservatory of Music, and particularly for community singing.

Lambert had something to say with regard to the obstructive influence of many of the musical critics, whose attitude, particularly to young and rising talent, was, as he called it, "destructive."

Hugo waved a hand of encouragement. You may remember that during the time he was a candidate for the Governorship, he came out in your paper with a statement to the effect that should he be elected to that office he would do all in his power to bring about a state appropriation for the giving of music to the people on a far broader basis than had hitherto been attempted.

All this shows the trend of the times,

that we are beginning to appreciate, as

cannot be repeated too often, that it is

not what a few can do for music, but

what music can do for all of us.

* * *

Music lovers in Norway, it seems, are up in arms because certain Americans have adapted Grieg's famous "Peer Gynt" suite to ragtime and have put what they call "this profanation of the great composer's music" on a talking machine. So great, they say, is the indignation felt in Norway that a memorial protesting against the insult has been widely signed by representatives of Norwegian culture and has been forwarded to Washington in the hope that the authorities may put a stop to this degradation of the work of a noted and renowned composer.

As if Washington, just at present, didn't have so much trouble of its own as to make it rather disinclined to enter into a controversy with the manufacturers of records for adapting the music of a great composer to ragtime, says your

McPherson

favorite in Europe, is to be heard here on the concert stage and is to make a recital tour through the country.

GEORGE BEACH ADMIRE

AT HIS LONDON DEBUT

American Pianist Displays Noteworthy Technique and Fine Powers of Interpretation

LONDON, ENG., Nov. 6.—George Beach, the American pianist who is soon to make his début in his native land, and who has been heard in the provinces with unusual enthusiasm, gave his first London recital in Wigmore Hall on the afternoon of Oct. 20, and proved his claim to be reckoned as an extremely gifted player with a comprehensive technique and a keen sense for tonal values.

His opening Bach group gave the listener confidence that what was to follow would be delivered with a fine intellectual sense which transcended the level of mere correctness. The MacDowell "Keltic" Sonata, which held the central position on the program, Mr. Beach gave a big and imposing reading, displaying a breadth of tone of which he had previously given no hint.

It is reported that Mr. Beach is something of a Liszt devotee, and one may well believe that after hearing his admirable performance of the "Consolations."



Photo International

Mme. Birgit Engell, Danish Soprano, Arriving Last Week on the Noordam

Mme. Birgit Engell, the Danish soprano, arrived in New York on Nov. 11 on the Noordam. Mme. Engell, who is a

Los Angeles "Musical Scientist" Predicts Scarcity of Sopranos Among the "New Women"

ARDMORE, OKLA., Nov. 6.—Declaring that if women continue to assert the masculine element of their nature it will not be long until there will be a scarcity of soprano singers and an over-abundance of contraltos, and adding that romance is rapidly disappearing, Theophilus Fitz, musical scientist of Los Angeles, Cal., created something of a furore at a meeting of the Philharmonic Club recently.

E. T. R.

How Modern Criticism Is Justly Smiting the Musically Unfit

THERE has been a great and very interesting change in the attitude of audiences and critics since the beginning of this season, that is, within the last five or six weeks, since the recitals have opened in Aeolian and Carnegie Halls. It is a change which is resented alike by the young amateur and the manager who each year puts over or tries to put over, a herd of débuts.

I have heard this attitude called by such terms as intolerance, harsh bias, and a supercilious desire to be hypercritical in order to be "highbrow."

It is none of these things—it is merely a very promising attitude, an attitude I have been hoping for many years.

The public and the critics are demanding a higher standard of art. The day has gone by when only a beautiful voice, or merely good diction, or personal magnetism, or a good program, or interpretive art, or an aptitude for language, will get over. An artist must have all, not only one of these things. There is and always will be, especially in this country of wonderful natural voices, a plethora of artists with beautiful vocal tone. Beautiful voices are a drug on the market, but real art with a great perspective is a rarity indeed.

I believe it was Harold Bauer who hit the nail on the head in a recent interview when asked what he considered the greatest drawback to the development of art in this country. He said it was the "desire for immediate achievement."

That has always been the outstanding American fault, more especially in music. Although I have been contradicted many times, I still contend that maturity is not a state of mind but a matter of years, of time—a matter of assimilation. There are rare exceptions to this I grant, for instance, Heifetz, who, though now only nineteen, has the maturity of mind of a man of many years—but here we have the very rare thing called "genius."

It seems that the young vocal artist feels that when he has acquired a répertoire of some hundred or two hundred songs, he is ready for public recitals merely because he has learned the actual mechanical stunt of mentally recording the notes, phrases, and words of two hundred songs. But he doesn't seem to comprehend that he must live with these songs for years before he can understand what they mean, to say nothing of acquiring the knowledge of projecting this meaning to his hearers.

Does he study the text, does he analyze

More Exacting Standard of To-day Promises to Do Away with Superficiality in Music—Tremendous Desire for "Immediate Achievement" the Greatest Drawback to the Country's Art—Plethora of Beautiful Voices but a Rarity of Real Artistry in this Country—Mediocrity No Longer Tolerated—The True Measure of an Artist's Greatness

By REINALD WERRENRATH



Reinald Werrenrath, American Baritone, Who Is Defending the Newer Standards of Criticism in This Country

it, does he know the spirit of the man who wrote it, or when or why it was written? Does he know why the composer chose it, does he seek to find the beauty of the welding of the music and the text? No, because he is busy adding to his répertoire instead of digesting it. He learns from a book or manuscript not

from the things which are between the printed lines.

Years ago, we, the young students of my earlier years, used to go to concerts with our text book and retentive, photographic, receptive memories, and we took a lesson from the older and more experienced artist. We listened with

veneration to their mature art and interpretation—the result of years of study. To-day, we find little if any of the attitude which shows the desire for the real depth of true art.

This superficial attitude, which has been so noticeable in the past five years or more is suddenly called to a halt. First by the critics and then by what is infinitely more valuable to the artist because they mean his livelihood—Mr. and Mrs. Audience. People do not want to hear pretty music or beautiful voices, they want "Art" with capital letters. People do not care how hard an artist has to work or practice, how many vocal lessons he takes a week, of the difficulties he may have with diction or foreign languages. They come to hear the finished product for which they pay two dollars, and they have a right to demand it.

The Superficial Spirit

Anecdotes are always illustrative. Several years ago I heard a young tenor who had a remarkably beautiful voice and a natural aptitude for learning. He had been singing some very good small engagements. One day, I met him when he had had his first request for an entire recital in one of our largest and most musical cities. He sent in a program which was promptly returned with a request for a group of German lieder. He hurried to his vocal teacher for help. He was in a quandry, for he had only learned one or two lieder and wondered what he should or could do, as he did not want to lose his very first important engagement. His teacher, who had only been working with him a short time, suggested that he get to work to learn what he could in the short time before the recital.

"What shall I learn first?" asked the tenor.

"Well," replied his teacher, handing him several volumes which included a book of Schumann. "You might begin by learning all the Dichteliebe and then—"

"All of them," asked the tenor in surprise. "Why all of them if I may only be asked to sing one or two?"

This, I think, illustrates a complete lack of the understanding of acquiring real art, or, what is infinitely worse, a knowingly superficial attitude toward it as a profession or a study. It is needless to say that this tenor of the beautiful voice, though still singing, has never been taken seriously and has meant nothing toward the advancement or development of American music, and is not engaged to sing with big or important organizations.

Mediocrity Finds No Place

It is good to see that American artistic standards have reached such a high level that mediocrity is no longer tolerated. It is this much resented intolerance that will show the young artist that "the desire for immediate achievement," accomplished only through superficial study, must give way, if real art is to be desired and developed. And now it appears that whether the artist wants to understand and advance or not, the public demands it. Sensational singing or physical display to cover up the lack of real singing is being resented in no uncertain terms, audibly and in print. It has finally come into the consciousness of critic and audience alike, that all a singer is required to do is to sing—in a direct, simple manner, and to regard his art unaffectedly, without pretentiousness, but with seriousness and veneration.

Apparently musical debauch, personal affectation, and flippancy as to dress or other extraneous exaggerations, are to be taboo. The realization has come that an artist is not great who must resort to the reading into a text or melody, embroidery that was never designed by either lyricist or composer. Physical contortions, shrugging of shoulders, and the like, will not be accepted in lieu of vocal and musical interpretation. A man must present his work not because of his physical person, but rather in spite of it, and the real artist should be glad to prove that his success is achieved merely through his musicianship plus the force he exercises over people through the power of his own personality and magnetism. After all, the true measure of an artist's greatness is not what he accomplishes selfishly to please the inner man, but that which he gives out honestly toward satisfying and uplifting his fellow men.



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MUSICAL AMERICA'S WEEKLY

When Not Finding New Dimensions Albert Einstein Cultivates Music

ALBERT EINSTEIN, the greatest figure of the day in physiological mathematics, the creator of a four-dimensional world is, strange to say, a devoted lover of music. In his home in the "Bavarian" quarter of Berlin, he recently told a friend: "Artistic intuition has played an anything but unimportant part in my life. And artistic intuition, artistic divination, explain the great affection I have for music. I must admit that I have never had any music-lessons, as the term is generally understood. Yet my grand piano and my violin have been my most faithful companions throughout my life. I go to them for solace in all my intervals of work. Bach and Mozart are the composers to whom I return again and again. Mozart's transfigured, divinely beautiful architectonic melodies have captured me, heart and soul . . ."

It is surprising to find that this super-mathematician, whose theory of relativity has upset all existing conceptions of dimension, and has made obsolete the accepted fundamental notions regarding movement, light and matter, should have a soul attuned to the simple charm of Mozartean melody—and that he should forget, as he does, differential calculus for improvisation at the piano keyboard.

Siegfried Wagner's "Sunflames" Chill Musical Dresden

SIEGFRIED WAGNER, son of a great sire, is perennially unfortunate as an opera composer. His new opera "Sonnenflammen" (Sunflames), recently given in Dresden, achieved exactly three performances. None of his scores has ever aroused enthusiasm, but none seems to have met with a more frosty reception from the public than "Sonnenflammen," in spite of its titular warmth. The libretto of the work closes with the words: "Father, forgive me!" And, as a local critic says: "Well, we all thought of Siegfried's father, whose 'Ring' performances set in immediately after his son's effort had been dismissed." As in Paris, Berlin, Vienna and other cities, opera is drawing enormous audiences in Dresden, in spite of prices of admission which have been raised into new dimensions.

Mahler's Eighth Symphony Proves a Spiritual Revelation

That is how it affected Dresden when recently presented there for the first time by the People's Singing Academy. Kurt Striegler, conductor of the People's Singing Academy, who directed the performance is described as a conscientious leader, but not a Mahler interpreter by the grace of God, and his conception was compared to its disadvantage to that of Mengelberg, of Amsterdam. The symphony was given four times to a sold-out house, at the Leipsic *Frauenkirch*.

Musical "White Blackbird" and Others Favor Dresden

Tino Pattiera is singing *Canio* at the Dresden Opera, where Leoncavallo's "Pagliacci" recently had its 200th performance (it was first given in 1893). Tino is said to have worked out his part after the pattern set by Caruso.

Paul Madsen, a tenor from Copenhagen, has been giving *Liederabende* of Brahms, Wolf and Strauss. His voice is reputed to have warmth, velvety smoothness and "radiant color."

Among violinists playing in Dresden are Willy Burmester, Fery Lörant, described as a "white blackbird"—a Hungarian violinist without temperament—and Andreas Weissgerber, who recently played the Tchaikovsky D Major Concerto at one of the symphony concerts of the *Staatsorchester*. A local pianist, Walter Petzet, might have done better to choose some other town. He is playing Beethoven's sonatas in succession in

a series of recitals, but is accused of being a performer of an uninteresting pattern. No one is a prophet in one's own land.

Betti Bringing New Chamber Music From Europe

Adolfo Betti is bringing some promising novelties with him from Europe. From London comes Arnold Bax's Quartet, which he rates highly; Stravinsky has given him a Concertino, strictly classical in form, with a quite wonderful cadenza for the first violin; and Malipiero, the Italian, Enesco, the Roumanian, and Gossens, the Englishman, have all three written new quartets especially for the Flonzaleys, whose recent London concert won praise because of the "sparkling freshness" and concerted emotion of their playing.

Curfew Rings in Belfast

New recital hours obtain at Belfast, Ireland. Emma Calvé recently sang in concert there, appearing with A. Cortot, the Scotch tenor Joseph Hislop, and Miss Menges. But curfew rings at nine in the evening, all places of entertainment are closed, street cars cease to run, and song gives way to shot.

Mark Hambourg recently played at a concert at Brighton West Pier, England, in spite of a severely sprained ankle. Wheeled in a bath chair to the hall, to avoid pedal action he abandoned the Liszt Concerto scheduled for a "lighter composition" by Beethoven, "lighter," presumably, only for the feet.

Berlioz's "Damnation" Appeals to Milan in Its Operatic Form

BERLIOZ'S "DANNAZIONE DI FAUST" seems to have become one of the Milan public's favorite operas. Since its first presentation in the spring of 1893 at the "Dal Verme," in oratorio form, it has been given in Gunsbourg's scenic adaptation for two successive seasons at the "Scala," and at the "Dal Verme," in long series of performances and with increasing artistic and financial success. Gunsbourg's clever stage treatment is the secret of its popularity. Vivid scenic tableaux do more than the poesy of pure music to hold an audience, and in this case have justified Berlioz's own saying: "The public has no imagination, and compositions which address themselves solely to the imagination have no public." Incidentally, the French composer's music is not so untheatrical as to interfere with the convenience of a good stage setting and action.

Francesco Bonini sang *Mefistofele*, owing to the indisposition of the baritone Stabile, and did so with a good voice. Hina Spani supplied a pretty and ingenuous *Marguerite*, though in his version of the Faust legend Berlioz has rather cut her rôle. The tenor Gennaro Barra did his best with the chromatic melody line of *Faust*, and Ferrari, who conducted, was given an ovation after the "Rakoczy" March and the second act.

In Verdi's "Forza del Destino," perennially popular still in the land of its birth, Corbetta, Autori and Vinci, together with Mmes. Notargiacomo and Rota, earned the usual meed of Milanese applause.

Toscanini, so soon to be heard in this country with his new orchestral instrument, the élite body of symphonic players he has been patiently training for their American tour and their subse-



Photo International

Albert Einstein, Super-Mathematician, Makes Music Life Companion.

quent duties at the "La Scala," put into effect some original ideas of his own in shaping them up as a concert organization. In the first place, all the best young instrumentalists of Italy responded with enthusiasm to his call to collaborate in forming an orchestra capable of perfect beauty of musical expression.

Then individual prominence has been completely sacrificed to obtain the utmost possible perfection of ensemble. In the new Toscanini orchestra, too, the second violins, technically and musically, are all on a level with the first violins, which preserves the homogeneity of the mass of string tone, and does away with the disadvantage of the present conventional division. In the case of the brasses, Toscanini has devoted special care, not only to the ability of the players, but the quality of their instruments as well. All the trombones are a *coulisse*, and their caliber has been augmented, permitting a greater roundness and fullness of tone. Horns are supplied in double tonality, assuring perfect smoothness in difficult passages. Evidently nothing has been neglected to insure absolute pitch, irreproachable balance, and beauty and clearness of tone.

Modern Works for Toscanini's Tour of Italian Cities

Works by the most prominent of the modern Italian composers figure on the programs of the concerts the celebrated conductor is now giving in the Italian cities. Among them is Respighi's "Danza delle Gnomidi," the "Intermezzo" from Lualdi's opera "La Figlia del Re," Sinigaglia's "Piedmonte," a "Danza" by Block, and the "Illustrazioni di un poema cavalleresco" by Malipiero. Como, Bergamo, Cremona, Alessandria, Turin, Genoa, Florence, Bologna, Reggio, Parma, Piacenza, Brescia, Verona, Venice, Trento and Triest are included in the itinerary. Toscanini, time permitting, may even accept the invitation of his friend d'Annunzio, and give a concert in the latter's city of Fiume.

Quite an array of concert-pianists are playing recitals in Milan this season. Among them are Lamond, Rosenthal, Backhaus, Consolo, Landowska, Rossi and Zanella.

Solo Artists Still in Evidence

Though individual prominence must yield to ensemble, there are still solo artists in the orchestra. The concertmaster is Ranzato, Pavovic is the leader of the second violins, Koch is the viola soloist, Crepas the solo 'cellist, and the solo contrabass is Billet. Brugnoli is the first flutist, Serafin, brother of the well-known conductor, is the solo oboist, Cancellieri leads the clarinets, Bertone is the first bassoonist, Ceccarelli, allied to Laverani, heads the horns, Botti is first trumpet, and Montanari first trombonist.

Regarding G. Francesco Malipiero's new book, "L'orchestra," recently published in Bologna, a critic says, significantly: "No matter how original, no artist can be impartial as a critic . . . he is compelled to judge the works of the past and the present in the light of his own creative labor. The work is valuable as a psychic document, an act of faith."

Hungarian Government Encourages Musicians

IF, as many believe, Hungary is at present in the hands of a reactionary monarchical government, there is concrete evidence at hand that the powers that be have a liberal point of view so far as music is concerned, at any rate. Some time ago it was reported from Budapest that the orchestra of the Royal Hungarian Opera was to be disbanded. It now appears that the Hungarian government, in view of the great artistic value of the organization, has agreed to the wage increases demanded by the orchestra members, and has even increased the number of players to one hundred men. Surely this shows a liberal rather than a conservative disposition.

Gorky Drama and "Red" Music on Steps of Petrograd Bourse

THREE authors, one of them Maxim Gorky, the friend of Wells, collaborated in writing the grand open-air "social mystery" represented not so long ago on the magnificent stairway and entrance platform of what was formerly Petrograd's temple of capitalism—the Bourse. The composer's name is not mentioned. The tableaux, in which some 3000 persons took part, showed the revolutions of the nineteenth century in a series of animated pictures: the struggles of the Paris Commune; the socialist uprisings from 1880 to 1914; and the unfolding of the Russian Revolution of 1917. A spectator declared the performance reminiscent of antique tragedy, with its stage crowds, dances and choruses. But he neglects to say how the choruses sang.

"Can there any good thing come out of Nazareth?" Herman Darewski, through the *Palestine Daily Mail*, has offered a year's free training in London to the best vocal or instrumental pupil of a Palestine music school.

Finance favors fostering philharmonic forwardness. A Munich bank has created an association for philharmonic concerts in the Bavarian capital.

Jean Chanteville says: "The song of the birds announces the end of the storm. It is by way of music that prosperity will return to Germany." It seems as though the less poetic but more practical *Valutaausgleich* of commerce is apt to do more in that direction.

SURVEY OF MUSIC IN EUROPE

FREDERICK H. MARTENS, Foreign Editor



Wider Recognition for Czech Opera Composers

THAT the composers of the smaller self-determining nations may expect to gain wider recognition in their own lands, despite the proverbial fate of the prophet, is shown by the recent production of the Czech composer Fibich's opera, "The Storm," in the Prague Czech National Theater.

Fibich is acclaimed by Czecho-Slovaks as one of their greatest composers, and his scenic trilogy "Hippodamia" is an interesting experiment in the blending of the spoken word with the orchestra. "The Storm" was first produced in Prague in 1895, and its present revival with a fine cast and an excellent orchestra directed by Ottokar Ostrocl made a genuine Bohemian holiday, musically speaking.

Berlin "New Music" Society Suspends While Another Begins

DEEP regret is expressed by all interested in the cause of modern music at the dissolution of the *Neue Musikgesellschaft* (New Music Society) which has been forced to suspend its orchestral concerts because of the enormous expenses of management and presentation. The conductor of the society, Hermann Scherchen, is a fanatic Schönbergian, and is known as one of the most ardent propagandists for modern music in Berlin. Strange to say, the collapse of the "New Music Society" is almost simultaneous with the foundation of another, *Anbruch* (Dawn), which has aims and aspirations identical with those of its predecessor.

Braunfels's Orchestral "Visions" Fly on Straussian Wings

Nikisch received an ovation when he appeared to conduct the first concert of the Berlin Philharmonic Orchestra, but was reproached with introducing a novelty of the kind which is "received with respect." The work in question was Walter Braunfels's "Fantastic Visions of a Berlioz Theme." Unfortunately, these fantastic visions borrowed too largely from the Straussian symphonic poem in the matter of wings wherewith to take their flight, which, since the composer is not a modernist born, seems to have taken away from their charm.

The real *clou* of the evening was held to have been the pianist Joseph Pembaur—who is a teacher at the Leipzig Conservatory and the author of an interesting work on "The Poetry of Pianoforte-playing." He interpreted the Liszt A Major Concerto and the "Dies Irae" variations in so novel and romantic a style, and with such a brilliant development of technique, that it caused the audience to forget entirely his strange



Josef Pembaur, Celebrated Pianist, "in Repose"



MUSICAL NOTABLES OF MANY LANDS GATHER IN AMSTERDAM

Half a Dozen Nations Are Represented at This Informal Musical Congress. Among Them Are (1) Florent Schmitt, the Parisian Composer, and (2) Arnold Schönberg, the Modernist, of Vienna

appearance (he indulges in mannerisms) and held them spellbound with fascination.

Opera Star Sings Ballads

Maria Jvögún, of the Munich National Theater, who has been singing in the Berlin State Opera House in the title-role of Flotow's "Martha," and as *Gilda* in "Rigoletto," has created a veritable furore. But her big soprano voice with

its charm of expression and natural legato has also been placed at the disposal of music of a lighter sort in such manner as to arouse criticism. Quite like an English ballad-concert singer, she recently gave a "Waltz and Melody Evening" at the *Philharmonie*, which drew a large audience. As a serious-minded critic says with a sigh: "Even in Berlin, for all its musical culture, these programs in the worst of taste sung by ex-

cellent artists in crowded halls are no longer an exception to the rule!" (Of course, we have nothing of this kind here in our own United States.) Yet for all her lovely voice Maria Jvögún's art is said to fall short, so far as temperament is concerned, of the mastership of Marcella Sembrich.

Though Beethoven during his life time was anything but official in his works, character or disposition, this has not deterred the Prussian Ministry of Fine Arts from determining that the 150th anniversary of his birthday, taking place on Dec. 16 next, shall be "officially celebrated."

Symphonic "Anthony and Cleopatra" a la Florent Schmitt in Paris

L'AMOUREUX and Colonne orchestral concerts having been resumed, M. Camille Chévillard was able to offer Paris audiences the first hearing of Florent Schmitt's new score, a concert-arrangement of the incidental music written by him for "Antoine et Cleopatre," in which Mlle. Ida Rubinstein appeared last season. In its present form it is an orchestral suite, and the subtle orientalism of the "Tragedy of Salomé" is said to make itself felt in the pages devoted to "The Night in the Palace," and the evocation of Cleopatra's tomb. Its variety of expression, richly colored orchestral timbre, and musical distinction scored a deserved success.

At the same concert, Elsa Stralia, an Australian singer, was applauded in the aria of *Dona Anna* from "Don Giovanni," and the romance of the willow, from Verdi's "Otello." Her voice is reported to be of superb quality and her technical surety absolute.

Paul Paray also conducted selections from "Snegorotschka" and the overture of "The Flying Dutchman" with vigor and nuance, while Gabriel Pierné gave a fine performance of César Franck's Symphony in D Minor and Ravel's delightful ballet-suite, "Mother Goose."

Russian Singer Coins Gold in Paris

Dmitri Smirnoff has reappeared in Paris, with collaborators in the persons of Mme. Eveline Adjemoff and Victor Abasa, the last a balalaika virtuoso. Smirnoff is giving recitals devoted exclusively to Russian composers, and including songs by Tchaikovsky, Rimsky-Korsakoff, Rachmaninoff, Alabieff, Gretschchaninoff and Andreeff. While the French continue to make tentative to regain the gold lent the former Imperial government in years gone by, and which the Soviets refuse to repay, they apparently do not object to individual Russian artists tapping their tills, for Smirnoff's seductive voice is charming audiences with the same success as in the days before the war.

When the concert-goers who expected to hear the Pasdeloup Orchestra play some weeks ago at the Académie Nationale de Musique arrived at that building, they found its doors closed. Edouard Lalo's Symphony in G Minor, the orchestra suite, "Pelleas et Mélisande," by Gabriel Fauré, and, in particular, numerous selections from "Lohengrin," "Parsifal," "Tristan and Isolda" and the "Meistersinger" were what they had been looking forward to hear. The management, however, had not been idle. Autobuses sufficient in number to accommodate the entire audience were in waiting, and it was rapidly transferred to the *Trocadero*, where its musical anticipations were completely realized.

France's Ministry of Fine Arts has adopted an absolutely intransigent attitude with regard to the striking employees of the Paris Opéra, and declares that it cannot for a moment consider pretensions which are opposed to the traditions which France has always cultivated with such care and reverence.

A New Violinistic Star on the French Provincial Horizon

That good city of Angers—readers of Dumas's "Valois Romances" will easily place it—recently discovered a violinistic talent of mark at a concert of the "Société des Concerts populaires," in the person of a young man, André Asselin, who appeared as a soloist. He received an ovation after playing the Lalo "Symphonie Espagnole," and three violin solos by Francœur, Kreisler and Friedemann Bach, and the success of his artistic career is held to be assured. But in that connection Paris, no doubt, is more of a criterion than Angers.

Sir Edward Elgar had the entire program of the Concertgebouw Orchestra (Amsterdam) devoted to his compositions at the second concert of the organization, Sir Edward himself conducting. The Dutch press, however, was not enthusiastic.

London Critics Ask Why Heifetz Has Become Suddenly Temperamental

ONDON criticisms of Heifetz's playing are said to have undergone a most subtle transformation since the recitals he gave during the summer season. The critics were then inclined to regard him as a perfect but unfeeling human mechanism, yet since he has played the Max Bruch Concerto, the majority of them have modified their judgment. In his rendering of it he displayed an unexpected emotional warmth and "there was much speculation as to what might have happened to him during the holidays to account for it." The sudden development of temperament in an artist hitherto somewhat cold always suggests due cause. Be that as it may, his coming performance of the César Franck Sonata will, if conceived in his present mood, show him that the London press is anything but unresponsive, so it is said.

Josef Hofmann Gives First Recital in London in Seventeen Years

Josef Hofmann's first public appearance in London after an absence of seventeen years, was in the nature of a triumph. Though his playing of Beethoven's Sonata, Op. 111, was very good without being intellectually impressive, he took away the breath of the audience with his extraordinary control of dynamics and his amazing dexterity in Chopin's Waltz in A Flat. In it he showed himself a superb master of the keyboard and moved from triumph to triumph. As it is put: "Everybody is talking about him and those who missed what practically amounted to a London début are calling themselves names on account of their negligence."

M A C B E T H

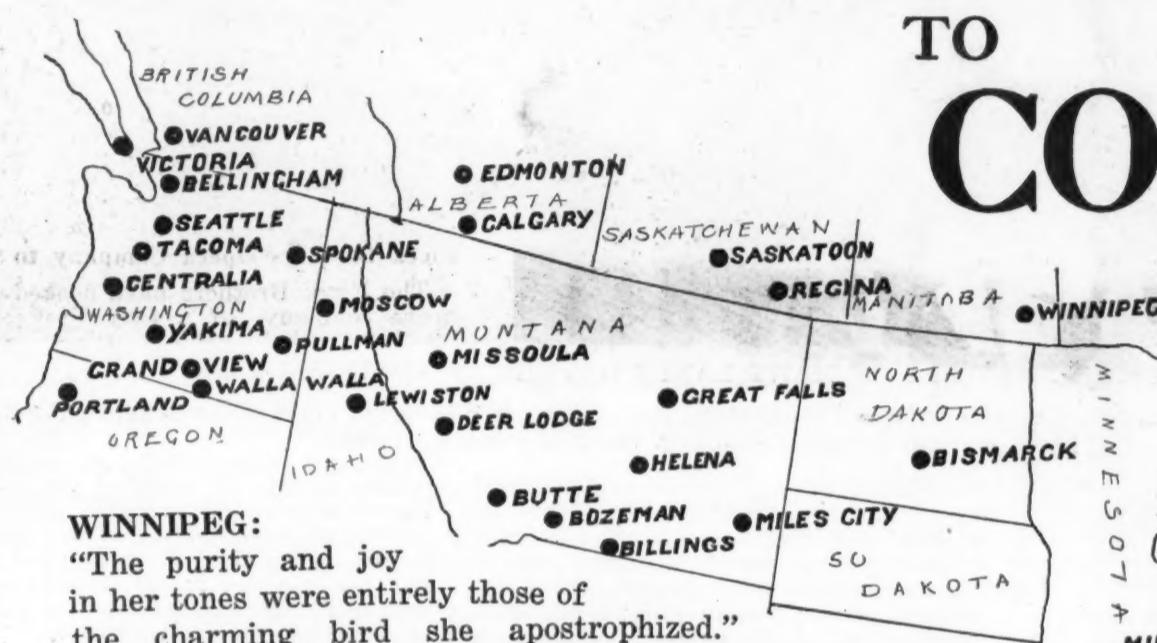
TRIUMPHS

*Sept. 26th
to
Nov. 29th
1920*

FROM COAST TO COAST



Photo © Hixon-Connelly Studios,
Kane City, Mo.



WINNIPEG:

"The purity and joy in her tones were entirely those of the charming bird she apostrophized."

—*Manitoba Free Press*, Sept. 21st.

SASKATOON: "The great range and flexibility of her voice, its clearness, and her charming personality entitle her beyond doubt to the rank which musical critics have given her of 'the greatest coloratura America has yet produced.' "—*Daily Star*, Sept. 24th.

EDMONTON: "No praise can be too great for the singing of Miss Macbeth."—*The Journal*, Sept. 25th.

CALGARY: "Held her audience spellbound. Long may she keep her unaffected charm and sweetness."—*Herald*, Sept. 27th.

VANCOUVER: "With brilliance of technique and great tonal beauty, her rippling trills and dainty staccatos revealed the great flexibility of her perfect coloratura."—*Sun*, Sept. 28th.

VICTORIA: "Voice of flute-like purity and wide range, the invaluable attributes of perfect enunciation and charming personality, velvety smoothness and brilliant tone."—*Daily Times*, Sept. 29th.

ST. PAUL: "We will wait many a day for as brilliant a coloratura; a singer over whom one is entitled to fall into superlatives."—*Pioneer Press*, Oct. 22nd.

MINNEAPOLIS: "She displayed a voice, style and skill surpassed by no coloratura before the public."—*The Tribune*, Oct. 23rd.

ROCHESTER: "Macbeth's voice control, phrasing and exquisite interpretive finesse suggests the incomparable Marcella; a remarkable mastery over the pure technics of song, poetic feeling, communicative magnetism and artistic insight."—*Times-Union*, Oct. 27th.

NEW YORK: "Florence Macbeth, who was in excellent voice, charmed her hearers and had to add several encores, scoring an especially big hit."—*Telegram*, Nov. 1st.

ATLANTA: "Her recital was exactly right in every way. Introduced as the greatest American coloratura, the description seems to have been exact. Surely we have no singer who could be more delightful."—*The Journal*, Nov. 10th.

SEATTLE: "The greatest triumph of the evening was Florence Macbeth's. Her lovely tones, limpid colorful and sweet were revealed in 'Thou Charming Bird.' "—*Daily Times*, Oct. 1st.

TACOMA: "Her lovely voice, finished art and charming manner won instant approval."—*News Tribune*, Oct. 2nd.

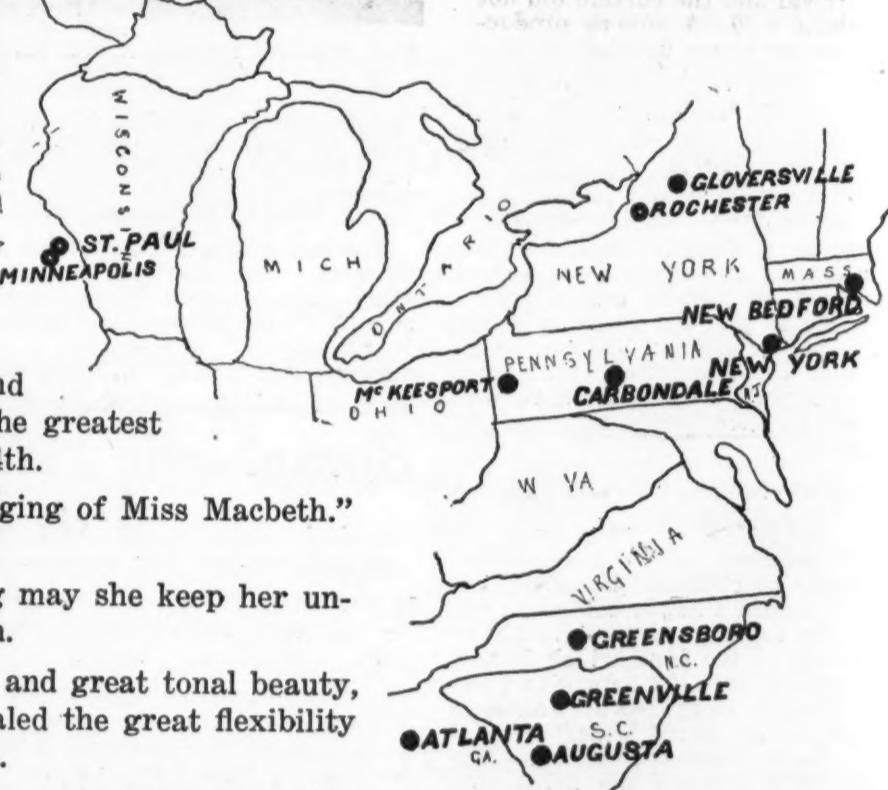
PORTLAND: "Macbeth scored a tremendous success; sang with correctness of pitch and elegance of phrasing, marvelous indeed."—*Daily Journal*, Oct. 4th.

SPOKANE: "Her voice is of sweet fresh timbre, so easy and natural that runs, trills and staccati seemed no trouble at all. The 'Indian Bell Song' and 'Charmant Oiseau' were sung superbly, and brought her an ovation."—*Spokesman Review*, Oct. 9th.

BUTTE: "Miss Macbeth's voice mellow and clear held the audience charmed from her first poignant note, showing her remarkable range she excelled the trilling flute notes because of the excellent humanness and richness the voice possesses."—*Anaconda Standard*, Oct. 11th.

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SALVI STIRS TERRE HAUTE

Harpist Given Rousing Reception in Recital—Song Leader Leaves

TERRE HAUTE, IND., Nov. 6.—Albert Salvi, harpist, opened the City Teachers' Lecture Course at Normal Hall recently. The auditorium was crowded with listeners, who gave the gifted young harpist a rousing reception, recalling him for numerous encores and waiting at the end of the program for extra numbers.

The last community sing under the direction of Frank L. Root, the popular song leader, who left Monday for the South, was held on Oct. 31. A crowd was in attendance and Mr. Root was presented with a handsome stick-pin in behalf of the community service committee in appreciation of his work during the past five months. During his stay in Terre Haute Mr. Root formed classes in conducting. Some of his pupils will carry on his work until May 1, when he expects to return.

A recital was given at the Central Christian Church on the evening of Nov. 1 under the auspices of Scott and Hart, by Hardy Williamson, tenor, and the Fleming Sisters' Trio, in conjunction with the Edison phonograph.

L. E. A.

Scotti's Forces Sing in Toledo, Ohio, Despite Delayed Arrival

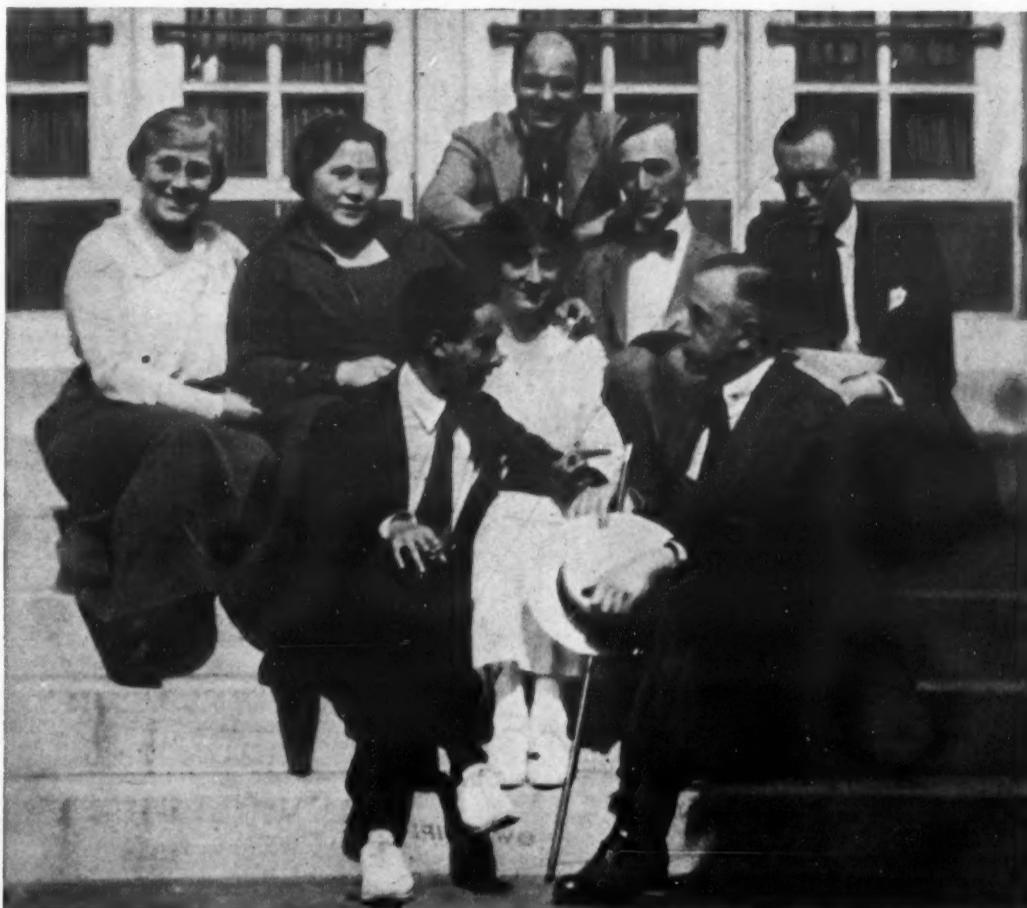
TOLEDO, OHIO, Nov. 6.—Of chief interest to most concert-goers was the Scotti Opera Company's production of "Bohème" in the Coliseum recently. The large hall was filled to capacity. Owing to engine trouble the opera company was late in its arrival and the curtain did not rise until about 9.30. A superb production was given with Orville Harrold and Marie Sundelius in the leading roles. Special mention should be made of the conducting of Carlo Peroni.

J. H. H.

Martinelli Heads Artists at Hopp Concert

Possibly the name of Giovanni Martinelli was responsible for the fine attendance at the second of the People's Concerts" given at Madison Square Garden, under the direction of Julius Hopp, Sunday evening, Nov. 7. Martinelli with "O Paradiso" from "L'Afri-

Ganz to Play New Composition By Wolf on Season's Program



RUDOLF GANZ and his pupil, Daniel Wolf, whose latest composition, a Prelude, Mr. Ganz will include on his programs for the coming season.

With Mr. Ganz and Mr. Wolf are Mrs. Fritschy, Mrs. West, Anne Nichols, Walter Fritschy, Max Daehler and Paul Friess, who were members of Mr. Ganz's master class which was held this summer in Kansas City, Mo.

caine," and "Celeste Aïda" brought forth a thunder of applause. Mabel McCreery, a new soprano of the dramatic order, shared honors with Martinelli. She sang the "Butterfly" aria, "Un Bel di" with real understanding. Helen Jeffrey, violinist, played Lalo's "Symphonie Espagnole," with a broad and clear-cut

tone which was much appreciated. The orchestra, led by Naham Franko, offered the "Coronation March" by Saint-Saëns; Goldmark's "Sakuntala" Overture; Dream Pantomime from "Haensel and Gretel" and Tchaikovsky's "1812" Overture. Prolonged applause followed after each number.

E. E. T.

OPEN SYRACUSE MUSICALE

Dicie Howell and Local Artists Appear on Club Programs

SYRACUSE, N. Y., Nov. 10.—The Salon Musicale opened its ninth season recently with a recital given by Dicie Howell, soprano, Mrs. J. Leslie Kincaid at the piano. The musicale was given in the home of Mrs. Charles E. Crouse, who was assisted in entertaining by Mrs. Hamilton White, Mrs. A. Howlett Dursston, Mrs. Franklin Moon and Laura Van Kurian. This was guest evening and a large audience assembled to hear Miss Howell, who, presented here for the first time, revealed a beautiful, full soprano voice of wide range used with consummate skill. Mrs. J. Leslie Kincaid of this city was an admirable accompanist.

The third recital of the Morning Musicals, Inc., was of unusual interest on account of the playing of George Porter Smith, violinist, who has been studying with Auer. His playing of the Bruch Concerto with Mrs. J. Leslie Kincaid at the piano was the finest heard here for some time. Others appearing on the program were Charlotte Snyder and George Patten in duets, Lena Gutliph, piano solo, George MacNabb, pianist, whose playing gained him great applause, and Frances Forest, soprano, who sang exceptionally well. L. V. K.

Fleck Brothers Opera Company to Tour

The Fleck Brothers have booked their opera company for a four weeks' tour of New York state, which will include Ossining, Poughkeepsie, Saratoga, Schenectady, Little Falls, Amsterdam, Albany, Johnstown, Gloversville, Potsdam, Malone, Ogdensburg, Gouverneur, Watertown, Oswego, Geneva, Binghamton, Ithaca, Hornell, Auburn, Olean, Port Jervis, Middletown, Kingston and Newburgh. With the company will be the New York City Orchestra which made successful appearances in New York City under this management. After the four weeks on the road, the Fleck Brothers will take their company to Boston for a season of ten weeks. Following this, there will be another short tour of the other principal cities of New York state and four weeks in Philadelphia.

Jan Kubelik

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MELVENA PASSMORE



LADY HARRIET in "Martha"
Melvena Passmore has a fine, clear voice and an engaging stage presence. Her singing of the title rôle was thoroughly enjoyable.—*Cincinnati Enquirer*, June 28, 1920.



ROSINA in "Barbiere d'Seville"
Charmingly adapted to the part was Melvena Passmore as "Rosina." Young, gifted of voice and convincingly naïve in manner, she created a furore. She sang the lines given her beautifully, and for her music lesson, intimitably accompanied on an alleged harpsichord by "Almaviva," gave the old, old "Carnival of Venice," florid and brilliant.—*Cincinnati Times*, July 12, 1920.



JEANNETTE in "Marriage of Jeannette"
Miss Passmore has a phenomenal high voice, liquid in effect and under splendid control.—*New York Evening Sun*, April 23, 1919.



SUZANNE in "The Secret of Suzanne"
Her singing and acting of the rôle of "Suzanne" have made it her greatest triumph of the season.—*Cincinnati Times*, August 11, 1920.



LUCIA
In "Lucia di Lammermoor" Melvena Passmore, especially engaged to play the rôle of "Lucia," has a voice of remarkable range and unusual sweetness. Her upper register is remarkably clear and true. The Mad Scene gave ample opportunity for displaying her voice, and the thunderous applause was well deserved.—*Boston Evening Record*, January 20, 1920.



NORINA in "Don Pasquale"
Melvena Passmore sang the fluent and highly embellished music of Norina with commendable ease and charm.—*Cincinnati Enquirer*, July 26, 1920.



GILDA in "Rigoletto"
Melvena Passmore sang "Gilda" with fluent voice and dramatic ability.—*Cincinnati Enquirer*, July 5, 1920.

"LUCIA" WAS A TRIUMPH FOR MELVENA PASSMORE."—*BOSTON AMERICAN*, JANUARY 20, 1920.
"ROSE TO HER BEST IN THE FAMOUS MAD SONG, WHEN SHE SCORED A REAL TRIUMPH AND WON REPEATED RECALLS."—*BOSTON GLOBE*, JANUARY 20, 1920.

"A COLORATURA SOPRANO OF EXCEPTIONAL ARTISTIC SKILL."—*BOSTON POST*, JANUARY 20, 1920.

"DISCLOSED A SKILL THAT FITS HER FOR THE FLORID MUSIC."—*BOSTON HERALD*, JANUARY 20, 1920.

"ITS CHIEF CHARM IS ITS FULL-THROATED ROUNDNESS OF TONE, EVEN IN THE UPPER REGISTERS."—*BOSTON TRAVELER*, JANUARY 20, 1920.

ENGAGED AS SOLOIST WITH CINCINNATI SYMPHONY ORCHESTRA, DEC. 12, 1920.

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How Arthur Nevin Led a Great Chorus Of Thirty-Eight Thousand Singing Soldiers

Thrilling Experience of a Noted Composer Who Entered Military Service to Help the Army Over the Top—A Sidelight on Some of the Problems Encountered by Serious Musicians Who Went Into Army Work

[EDITOR'S NOTE: During the summers of 1903 and 4, Arthur Nevin visited the Blackfeet Indians of Montana, where he gathered the material for his Indian opera, "Pocahontas." After completing this opera, Theodore Roosevelt (who was then President) called Nevin to the White House where the composer gave an illustrated lecture on this work. Journeying to Berlin, he eventually signed a contract with the Royal Opera of that city for production of this work, being the first American to have an opera performed under the auspices of a Royal Opera House in Europe. In 1915, the University of Kansas offered him the newly created chair of musical extension, from which office he developed organized Community Choruses, which spread out both east and west. When we entered the war, Nevin offered his services as an army song leader and was stationed at Camp Grant, Ill. His opera, "The Daughter of the Forest," was produced by the Chicago Opera Association in January, 1918. After five years in Kansas, Nevin has returned to New York, having a studio at 344 West Fifty-sixth Street, where he is giving instruction in theory, free composition and orchestration.]

By ARTHUR NEVIN

SOON after submitting my name as an "army camp song leader" I was advised to report at Camp Grant, Rockford, Ill. This appointment came to me early in October, 1917, and three days after receipt of the communication I was in camp and in uniform. Camp Grant had 41,000 men under the command of

Maj. Gen. Thomas H. Barry, and all these men were to be led each week in singing. After being taken before General Barry he told me to make out a schedule of time for singing sessions, he to appoint the regiments to appear at designated hours during the week.

At 1.15 p. m. 3500 men marched into the large Y. M. C. A. Auditorium, and at 6 p. m. 4500 men appeared. This was a daily program. Every Monday at 3 p. m. a massed band (of all regimental bands), containing 250 musicians came under my drill. Tuesdays, at 3 p. m. 2200 officers gathered in the auditorium for a singing session. Wednesdays the massed bands again assembled for training.

Standing out most prominently in my experience as song leader, is the first day I stood on the platform awaiting the arrival of the regiment to have first trial at massed singing. The other, when 38,000 men stood on the parade ground and sang, to the accompaniment of a band of 250 instruments, "My Country, 'Tis of Thee."

First Impressions

Let the former of these two impressions first be attempted in description. The entrance to the auditorium was on the east end, and the capacity of the building was over 5000 persons. The entire eastern front was nothing but doors, so that when all were open, the entrance looked as if the carpenters had forgotten to complete the building. This opening gave a long and wide view out



Arthur Nevin, Noted American Composer and Conductor

over the prairie lands of Illinois. The camp roads could be seen trailing this way and that, crossing and recrossing one another as they stretched out over the six miles square which measured the boundaries of Camp Grant.

Just a minute or so before the appointed time of arrival for the 342d Regiment came due, I heard the beating of the drums soon followed by the regimental band striking up a march. A barracks building was in a position to shield for the moment the approaching troops. But soon I saw the commanding officer and his staff appear followed by the band.

Then came soldiers!

At a given point this regiment was to turn at right angles en route to the hall.

I had read Kipling's "Boots, Boots," and I stood there watching this army of men marching right for me. I could see and think only boots, boots, boots!

Would there ever come an end to those swinging legs, that continue to appear from beyond the barracks? At first the sight was inspiring. The thrill of a rhythmic march that was being played, and a keen realization of the meaning of all these young Americans in khaki, sent darts of patriotism stinging through me. But as the number of men increased until speculation of size became an impossible consideration, another thought entered my head.

To manage the singing of such an enormous body of men began to worry me. And as these men, with their heavy boots striking the floor like hammers, clicking above the roar of a military brass band within a frame building, came forward to the platform where I stood, my anxiety grew into pulse throbbing fear at the task that lay before me. But my nervousness didn't interfere with the onward march of men, shoulder to shoulder, massing ever closer.

On they came, driving right at the spot where I stood, with a decision of momentum that showed no suggestion of a halt. The vibrations from the music added to the heavy tread of boots, seemed to make the very rafters and supports of the building tremble and twist under the strain. The dust could be seen driving up through the struggling, veiled shafts of sunlight. The marking of time of the troops continued during the entrance of the entire regiment, the band continued playing and as each officer brought his company to position, shouted commands rose about the din. The intense and relieving contrast, when the men were all assembled, the troops at rest and the band stilled, came as a blessing.

"Goodbye, Broadway!"

We started our sing with a well-known tune, "Goodbye, Broadway," I purposely choosing a song that would be familiar to all these men so that I could collect my thoughts and fit myself better to the situation. The men sang with a will and gave full power of their lungs.

In training a regiment to learn a new song, my method was, to have printed the words on slips of paper passed among the men, then calling upon the cornets of the band to bring forward the melody while the other instruments played in most subdued tones the harmonies, the men were instructed to read the lines, trying to place each word in the rhythm of the music.

The melody being completed, the first two rows of troops were to attempt the singing of the tune. On a third repetition a third of the troops joined in. Usually after the third rendering of the song in hand, the entire regiment grasped the tune, and on the fourth trial the volume of tone showed the music had been mastered. It was necessary to have our troops made familiar with tunes

[Continued on page 17]

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Washington Times,
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- IV. If It Is Not My Portion



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WALTER GREENE

"Walter Greene, baritone, emerged from seclusion two years ago and entered upon the recital stage, where he has won success. His voice is rich and resonant. He sang old French airs with much taste—his French diction was good and his operatic style polished. His third number was taken up by one selection called 'Cain,' with text and music by Rupert Hughes, which was heard for the first time. Mr. Greene sang the work with dynamic power and clear diction."—N. Y. Herald.

"Walter Greene has a fine voice and sang with taste and intelligence. A feature of his program was 'Cain,' with text and music by Rupert Hughes."—N. Y. Tribune.

"Walter Greene was heard in a recital at Aeolian Hall yesterday afternoon. Since his first appearance on the concert stage some two years ago, he has developed into an artist whose work cannot be too highly praised. Not only has he a voice of unusual natural beauty, but he is also the possessor of great intelligence, taste and style. He did ample credit to the exactions of a group of old French songs both in the music and the texts. His enunciation was clear and his pronunciation was good."—N. Y. American.

"Walter Greene, an American baritone, gave a recital yesterday afternoon that was interesting. His voice has lovely quality and he maintains control of it in every range."—N. Y. Eve. World.

"If you have heard the good Boniface sing the 'Legend of the Sage' in 'Le Jongleur de Notre Dame' there is always that picture of the shining white monastery and Jean's simple, eager, listening face. This legend was one of the best things on Walter Greene's program yesterday. He has a fine narrative understanding and he brought his usual vigor and sincerity into the singing. There is an intrinsically lovely quality in his voice."—N. Y. Eve. Mail.

"In Aeolian Hall yesterday afternoon Walter Greene gave a song recital and succeeded in pleasing a considerable audience. Mr. Greene possesses a rich voice, has studied to advantage, and in general made a good impression."—N. Y. Globe.

"A baritone of considerable style and musical intelligence, Mr. Walter Greene, held the stage at Aeolian Hall yesterday afternoon. The feature of his program was the first public performance of Rupert Hughes' 'Cain.' Mr. Greene's ultimate impression must be a pleasant and convincing one. He is down for a baritone, but can be a tenor or a bass to suit whatever a number demands. In all three voices, however, he was more than agreeable, and his program, which in addition to the novelties included a group of modern French and another of more ancient make, deftly chosen, was always interesting."—N. Y. Evening Sun.

"Walter Greene, who sang with conviction, is a baritone who graduated from operetta some years ago. He has a good voice which he exhibited also in French songs by Méhul, Grétry, Massenet and other lesser lights."—N. Y. Eve. Post.

"Walter Greene, a New York baritone, was heard again in Aeolian Hall yesterday afternoon when he presented a program made up of composers ranging from the Twelfth Century to present-hour song writers, displaying the dramatic quality of a voice true in pitch and rich in quality."—N. Y. Telegraph.



Photo by Mishkin

Direction, Evelyn Hopper, Aeolian Hall, New York.

How Arthur Nevin Led a Chorus of 38,000 Singing Soldiers

[Continued from page 15]

with as little delay as possible, otherwise the learning would have become a burden which naturally would have damped the enthusiasm.

Singing Became a Military Duty

General Barry became tremendously enthusiastic over the value he found through the influence of song for his troops. It was but a few days before he made it a military duty, being the first commander of a division to take this step. He moved me from the Y. M. C. A. offices to a desk at Divisional Headquarters, with my desk at the door that led through a short covered passageway to his office.

One morning (I remember it was half-past eleven), General Barry sent for me. When I appeared before him he said to me: "Nevin, Governor Lowden will visit the camp this afternoon at three o'clock. The division will be on the parade grounds. I want the men to sing three numbers. I leave the selections to you."

As the regiments would be compelled to leave their barracks at two-thirty I had but two hours to see the leaders of each regimental band, post in the mess hall the songs to be sung, and arrange to have a portable stand made, this little platform being three feet square and four feet high. This I had placed in the center of the parade grounds.

At three o'clock, 38,000 soldiers spread out all around me. In circular formation about my platform, were gathered the massed bands. The songs sung were: "Goodbye, Broadway," "Over There" and "America." To try to describe the volume of tone that went up from those 38,000 throats is beyond my power! So that the entire troops could see my beat, I used both hands. In one I waved my megaphone, in the other my hat, thus giving those at the greatest distance better advantage to see the marking of the rhythm.

A large red barn stood at some distance to the east. This building acted as a sounding board for the soldiers in

front of it. The roar of tone would come thundering from that direction. Then a current of wind would come sweeping over the prairies from the west, carrying with it the lung power of the men in that position, the two volumes meeting above the center of the parade ground, and assimilating, rolled heavily off over the prairie.

What It All Meant

To stand, day after day, and gaze at those thousands of khaki-clad young men, realizing the songs they were learning (to carry them over the trenches) might drive them into the very agonies of wounds and death, aroused emotions that eventually strained deep into the nerves.

Few song leaders lasted over six months.

Throwing every bit of energy, enthusiasm and spirit one possessed into these singing sessions, becoming more keenly awakened to the fact that this was war and no plaything; and the mind reaching at times to a point of nervous tension where the faces before you seemed to be veiled for an instant, reappearing to the vision as one would picture the dying, was the most telling strain in my experience.

One becomes very nervously irritable after conducting a song session. On one particular occasion I stepped down from the stage and was met by a musician of quite well known ability. After the greeting he began some criticism of my work. The longer I listened, appearing intent upon his advice, the more supercilious he became. At last my nerves broke out into a real fury, and with rage in my voice I asked him why he wasn't offering his services, that he ought to have been doing the actual work instead of spinning around on his studio chair, and attempting at long distance to find the secret of perfect success in this song-leading work. I left him still in a rage, hearing as I went his remark that my proposition "was not fair."

On another occasion several musicians came to a "sing." I didn't know they

were there, as there was always present a large audience. After the drill was over, these men came to me and said: "What you give the men to sing they sing well, but we feel you should elevate their musical taste."

I stood silent for a moment, then a sense of humor saved me. I replied: "I see. What would you think of giving them the Overture to 'Carmen'?" Up went hands enthusiastically. "That's the very thing!" was exclaimed.

Song leaders were not at the camps to elevate musical taste. They were there to give the soldiers tunes with a rhythm that would carry them over the top. Song leaders that I knew, while in this work, had cast aside all professional thought. They were there only to lead the troops, just as a cheer leader stands before his student body, leading the yells that are to carry their college team over the goal.

In April a complete nervous breakdown made it necessary to put me on an indefinite furlough. In September I was again leading soldiers in singing and remained in this work until the armistice the following November.

Garrison Assists Monteux Forces in Brooklyn Concert

The Boston Symphony made its first Brooklyn appearance of the season at the Academy of Music on Friday evening, Nov. 5. The series appears to be as well subscribed to as in former seasons, and the auditorium was well filled. Mr. Monteux led his forces with musicianly discrimination, opening his program with the Beethoven Symphony No. 8. Franck's Prélude, Chorale and Fugue, orchestrated very delightfully by G. Pierné, followed, and the final orchestral number was the Berlioz Overture, "Benvenuto Cellini." Mabel Garrison was soloist, being enthusiastically received. The soprano was heard in the Mozart recitative and aria "Mia Speranza Adorata." Her audience was quite fascinated and delighted with the flexibility and purity of tone in David's aria, "O Charmant Oiseau" from "The Pearl of Brazil."

A. T. S.

Nina Tarasova, the singer of Russian folk songs and ballads, will give her first recital of the season on Nov. 24 in Carnegie Hall. Her program will include several groups of popular Russian songs never before presented here.

Racine Arts Club

Presents Falk in Recital Program



Jules Falk, Violinist, in Racine, Wis., as He Appeared to Karl Larsen, Member of the Club

RACINE, WIS., Nov. 3.—Under the auspices of the Racine Arts Club, Jules Falk, a favorite here, gave a recital at the Woman's Club Hall on Oct. 21. He evinced his splendid technical resources and strengthened his popularity. Juliet R. Ettelson provided splendid accompaniments.

FLORENCE EASTON

Prima-Donna Soprano—Metropolitan Opera Co.

Sings Superbly as First Soloist of the Season with the New York Symphony Orchestra November 7

New York Evening Telegram

"Mme. Florence Easton sang Elsa's Dream from 'Lohengrin'. Fine dramatic singing, clear enunciation of the English text and an elegant, refined style were among the qualities noted. Mme. Easton combines an unusual personal charm with a beautiful voice and is a distinguished concert artist as well as a first rate opera singer."

New York Sun

"She sang Elizabeth's air from 'Tannhäuser' and Elsa's Dream from 'Lohengrin'. She sang them both in English, and in such style as brought her the afternoon's ovation."

SYLVESTER RAWLING, New York Evening World

"Florence Easton sang superbly, in English texts clearly enunciated, Elizabeth's air from 'Tannhäuser' and Elsa's Dream from 'Lohengrin.'"

New York Herald

"Her voice was exceedingly beautiful, her delivery of the text intelligible and her style dignified, flexible and tender."

New York Evening Journal

"The thing of chief interest was really the singing of Florence Easton, one of the leading sopranos of the Metropolitan Opera. She sang Elsa's Dream in English, and if she does the whole role of Wagner's too inquiring lady of Brabant later at the Opera as well as she did this piece of it yesterday, the Metropolitan season is likely to hold something notable."

WILLIAM B. MURRAY, Brooklyn Daily Eagle

"Miss Easton's voice has grown in fullness and resonance. As always her diction was impeccable, but, more important, she invested the two Wagnerian selections with intensity of dramatic feeling."



© Mishkin

H. E. KREHBIEL, New York Tribune

"The operatic pieces were old and familiar concert material, which calls for nothing more than an expression of approval of the performance, especially the whole-hearted, unaffected ear and soul filling singing of Mme. Florence Easton who, using an English translation, had no difficulty in making every word intelligible."

RICHARD ALDRICH, New York Times

"The soloist was Miss Florence Easton of the Metropolitan Opera House, who sang with passionate fervor and in brilliant voice Elizabeth's air at the opening of the second act of 'Tannhäuser' and then the scene of Elsa's Dream from the first act of 'Lohengrin.'"

MAX SMITH, New York American

"For Florence Easton there was tumultuous applause, and with reason. In excellent voice, the Metropolitan's popular American prima donna sang both of her operatic excerpts with characteristic beauty of tone and spontaneity of feeling, enunciating the English text so distinctly that every word carried a meaning."

H. T. FINCK, New York Evening Post

"She disclosed the opulent beauty of her voice and her full comprehension of Wagnerian music in Elizabeth's Greeting to the Hall of Singers from 'Tannhäuser' and Elsa's Dream from 'Lohengrin.'"

RUTH CROSBY DIMMICK, New York Morning Telegraph

"Mme. Easton, superb physically and musically, was never in better form as she sang Elizabeth's Air from 'Tannhäuser' with excellent dramatic skill."

KATHERINE SPAETH, New York Evening Mail

"One of the finest artists who sings at the Metropolitan Opera House. Mme. Easton was in splendid voice yesterday. Her enunciation is flawless; she can make a 'the' sound as if it had a special rhythmic charm."

Available for Concerts and Festivals Immediately
After the Close of the Opera Season on May 1 Next

NELSON

ILLINGWORTH

A WONDERFUL INTERPRETER OF LIEDER ARRIVES
STIRS NEW YORK CRITICS WITH RARE PROGRAM AT AMERICAN DEBUT

"SINGS LIKE WÜLLNER" "LOOKS LIKE LINCOLN"

HERALD

POST

JOURNAL

WORLD

SUN

TELEGRAM

NOVEMBER 5TH, 1920

H. E. KREHBIEL

"GRIPPED THE IMAGINATION AND EMOTIONS OF THE HEARERS IN A DEGREE THAT NO SONG SINGER OF RECENT YEARS HAS EXERTED."

H. T. FINCK

"AN EPICUREAN FEAST. GENUINE MUSIC SUCH AS, ALAS, IS HEARD TOO SELDOM AT RECITALS. NOTHING IS SO AGREEABLE AS REAL MUSIC AND REAL ARTISTS WHO SING WITH THE HEART AND HEAD AS WELL AS WITH THE THROAT."

W. J. HENDERSON

"MR. ILLINGWORTH'S ART IS OF AN UNCOMMON ORDER, RESEMBLING IN ITS FUNDAMENTAL TRAITS THAT OF DR. WÜLLNER."

IRVING WEIL

"IT IS RARE TO ENCOUNTER ANYTHING SO INTERESTING AS THIS RECITAL OF MR. ILLINGWORTH. HE SINGS WITH STIRRING DRAMATIC VERVE."

HENRY T. FINCK in *The Evening Post*

"Consolation and joy in a song recital. What a relief to escape to the epicurean feast offered at the Princess Theatre. Here was genuine music such as, alas, is heard too seldom at recitals. A whole program of mastersongs—doesn't it read like a fairy tale? The singer's name was Nelson Illingworth, who oddly resembles Lincoln in gait and appearance. He comes like Percy Grainger and Nellie Melba from Australia. He certainly knows what good music is. His program included six of Schubert's best songs, sung in English; three of Loewe's, six of Franz's, two by Brahms, four by Schumann. These he sang, very much as the great Wüllner used to sing them, though he has a more agreeable voice than Wüllner had. Nelson Illingworth not only sings but acts with his voice. His soul is in what he does—he is musical to the finger tips. To hear him sing Schubert's "My Abode," Loewe's "Edward" or "Erl King," Franz's "Tempests and Storms" (the "Dedication" he took too fast) or Schumann's "Clown Song" and "The Two Grenadiers" was a rare treat. Morris Bagby, one of the "old guard," declared he hadn't been so stirred and thrilled for a long time. After all, in a concert hall nothing is so agreeable as real music and real artists who sing with the heart and the head as well as with the throat. Mr. Illingworth is one of them."

H. E. KREHBIEL in *The Tribune*

"A song recital was given yesterday afternoon in the Princess Theatre by Nelson Illingworth and was listened to, not merely heard. The program was made up of classics from the German repertory, though they were sung in English.

"The fact that every word of them was so distinctly uttered by the singer as to be understood without an effort tells part of the story of the singer's excellence in the field which he has apparently cultivated with sincerity and deep devotion. The familiar songs drew a fresh interest from Mr. Illingworth's interpretation of them. Such ballads as "Edward" and "Erlking" (Loewe's setting) and "The Two Grenadiers" were delivered with a power that gripped the imagination and emotions of the hearers in a degree that no song singer of recent years has exerted. He is gifted with a warm imagination, a large intelligence and intense earnestness; in his most daring moments, he not only retained control over his voice (a bass of good resonance and extended range), but kept tense the attention and emotions of his listeners. It is long since we have been able to say anything like this of a singer of German lieder."

IRVING WEIL in *The Evening Journal*

"Out of the day's miscellany, there emerged the homespun but effective talents of a lieder singer named

THE MUSIC'S THE THING



RICHARD ALDRICH

"HIS VERSIONS OF 'EDWARD' AND 'TREACHERY' HAD SUCH A GRIM AND GRUESOME NOTE AS IS RARELY COMMUNICATED BY SINGERS. THE SONG FINISHED, MR. ILLINGWORTH IS AS ONE EMERGING FROM A HYPNOTIC TRANCE."

GILBERT GABRIEL

"THE ATTENTION OF THE AUDIENCE WAS CAUGHT IMMEDIATELY AND RIVETED THEREAFTER. HE STANDS A FAIR CHANCE OF BEING ANOTHER WÜLLNER IN AMERICA AND OF HAVING JUST AS REMARKABLE SUCCESS."

PAUL MORRIS

"A UNIQUE PERSONAGE. A DECLAMATORY VOCALIST SOMEWHAT AFTER THE MANNER OF LUDWIG WÜLLNER."

SYLVESTER RAWLING

"HIS 'ERL KING' AND 'EDWARD' WERE GRIPPING TRAGEDIES ENACTED BEFORE OUR EYES. AS AN INTERPRETER OF SONGS WE HAVE NOT SEEN HIS LIKE SINCE DR. LUDWIG WÜLLNER."

Nelson Illingworth. Mr. Illingworth comes from Australia. It is something as rare as all too repetitive experience makes it unexpected for the reviewer to encounter anything so interesting as the recital of Mr. Illingworth yesterday. Certainly if Mr. William Harris had known of Mr. Illingworth or Mr. John Drinkwater, they would have made double somersaults to find him for the role of Abraham Lincoln in Mr. Drinkwater's play. He looks like Lincoln at thirty. He is intense and convincing.

"Yesterday Mr. Illingworth gave up his program wholly to German songs, but sung in English. One believes he has devoted himself almost exclusively to this sort of program. Mr. Illingworth sings songs like Loewe's setting of the 'Erl King' with stirring dramatic verve, but intelligently modelled and directed. Now and again he becomes slightly theatrical, but never melodramatic like Ludwig Wüllner, in whose classification he naturally falls. Nevertheless he has not the Wüllner exaggerations. He will unquestionably be heard again."

GILBERT GABRIEL in *The Sun*

"Nelson Illingworth, an Australian, gave a song recital entirely in English of Schubert, Loewe, Franz, Brahms and Schumann. It was one of the most unusual recitals of the early season. The attention of the audience was caught immediately and riveted thereafter. He stands a fair chance of being another Wüllner in America—and of having just as remarkable success."

SYLVESTER RAWLING in *The Evening World*

"Nelson Illingworth gave a song recital that was out of the ordinary. He is an Australian who has chosen to bring his art to the notice of the larger world through America. As an interpreter of songs, we have not seen his like since Dr. Wüllner was here. His 'Erl King' and 'Edward' were gripping tragedies enacted before our eyes. His program was sung entirely in English. Mr. Illingworth is a personality."

RICHARD ALDRICH in *The Times*

"Nelson Illingworth made his first appearance in New York yesterday in a song recital. He presented a program made up entirely of lieder by Schubert, Loewe, Franz, Brahms and Schumann, all sung in English. In this he is aided by a very intelligible enunciation of English texts, as well as by an amount of facial expression and bodily movements that are obviously to a large extent unconscious. His versions of 'Edward' and 'Treachery' had such a grim and gruesome note as is seldom communicated by singers. The song finished, Mr. Illingworth emerges as one from a hypnotic trance."

Mr. Illingworth's répertoire of 800 songs embraces practically the entire classic literature from Purcell's song cycle "The Lover's Confession" to the most modern French impressions, including such rarely programmed cycles as Schubert's "Winter Journey" and "Swan Songs," Franz's "Songs of the Reeds," Schumann's "Poet's Love," Beethoven's "To the Distant Beloved," Dvorak's "Gipsy Songs," etc., etc. The opportunity to hear these and other seldom announced but imperishable songs is something to watch for this season

W. J. HENDERSON in *The Herald*

"Nelson Illingworth, an Australian baritone, gave a recital of German songs translated into English. His art is of an uncommon order, resembling in its fundamental traits that of Dr. Ludwig Wüllner. He relies on his power of interpretation which is aided largely by declamatory devices and by facial expression with occasional movements of the hands and arms. Mr. Illingworth disclosed a good understanding of his songs, intense earnestness in their delivery and no small amount of skill in the use of his methods of expression."

PAUL MORRIS in *The Evening Telegram*

"A unique personage. Not a singer of the conventional type, but an interesting entertainer is Nelson Illingworth, a declamatory vocalist from Australia. He presented a program of German lieder somewhat after the manner of Ludwig Wüllner. There was much to admire in his recital; there are too few dramatic artists."

Elsie Hilger Displays Marked Gifts at Début

Elsie Hilger, cellist, if not advertised as a child prodigy, was nevertheless garbed and trained for the occasion on her American début at Aeolian Hall on Tuesday night of last week. It is said that Miss Hilger is sixteen years old and that she hails from Bohemia and has been heard in various parts of Europe; but in appearance and matters of dress one would not suspect her of being more than twelve or thirteen. Withal, Miss Hilger gave the impression of being a player of some experience.

Miss Hilger's program had been chosen with considerable care, inasmuch as it disclosed her very pronounced gifts for her instrument without being too great a tax upon her youthful interpretative abilities. Her opening number was Volkman's Concerto, Op. 33, which she essayed with a considerable degree of success. Her tone is large and vibrant, and her bowing is free and relaxed. Her fingering is fleet and her intonation good, and she does not lack feeling for the instrument. The *Adagio* of Bruch's "Kol Nidrei" she played in a warm and sincere manner. Her tone, however, needs a little more refinement to bring out the beauties of this masterpiece. Tchaikovsky's "Variations on a Rococo

Theme," she played with surprising dash and musicianship. Her last group included a Chopin Nocturne and Schumann's "Träumerei," which she played admirably. Walter Golde provided splendid accompaniments. H. C.

two the G Minor had the better of it. Some of the tempi in the "Jupiter" appeared needlessly hasty; the gigantic fugue was breathless, and the exposition of its counterpoint muddy. The "Figaro" overture lacked sparkle.

In the much bedizened "Incarnatus est" from the C Minor Mass, Miss Hempel sang very poorly. But a change came over her voice when she launched out upon Constanze's aria from the "Entführung" and the rendering, both in sustained and ornamented passages, was quite a different matter, and very beautiful except on the highest tones, which were shrill. In the main the soprano was her delightful self and her execution had taste, ease and brilliancy. H. F. P.

Damrosch Program Pays Reverence to Mozart

In his pilgrimage to the holy places of music Walter Damrosch on Thursday afternoon of last week tarried awhile in the seraphic presence of Mozart. A large gathering seemed eager to leave its collective soul in the luminous waves of this music, which are always balm to hurt minds after the acid baths of excess modernism that must be undergone repeatedly during a season. It experienced a variety of things—ebullience in the "Marriage of Figaro" overture, veiled tragedy tricked out in rococo daintiness in the G Minor Symphony, pretty nothingness in the "Nachtmusik," tinselled show in a florid air from one of Mozart's masses and another from "Die Entführung aus dem Serail" and Jovian majesty in the C Major Symphony. Frieda Hempel sang the pair of arias.

The symphonies were played competently but without special show of distinction or aristocracy of style. Of the

Eva Gauthier Gives Song Recital in Toledo, Ohio

TOLEDO, OHIO, Nov. 6.—Eva Gauthier's recent appearance in recital in Scott Auditorium under the auspices of the Smead School for Girls, was in every way a delightful affair. On the same evening in Collingwood Hall, Mrs. Otto Sand gave an illustrated talk on "Bohème," preparatory to its presentation by the Scotti Grand Opera Company, which was open to all holders of Civic Music League tickets. Mrs. Sand was assisted by Mrs. Laura Crossman Schell, soprano; H. M. Baxter, tenor, and Arthur Hazeldine, baritone.

J. H. H.

Washington's "Aida" and "Amneris" Bury the Operatic Hatchet



Marguerite Fontrese, Contralto, and Ethel Gawler, Soprano, in Washington

WASHINGTON, D. C., Nov. 1.—Among the stars of the Art Club's concert presentation of "Aida" were Ethel Gawler, soprano, and Marguerite Fontrese, contralto. The two singers have lingered here after their participation in a signal event of the movement to popularize music. They must be better friends in private life than in their operatic characters of *Aida* and *Amneris*, or the picture of them together, outside the Memorial Continental Hall here, could scarcely be so pleasant.

Josef Fuchs Admired in Aeolian Hall Début

In a season already overrun with violinists, mostly of a very inferior order of talent and inept technique, anything above the average is a matter for thanksgiving, be it only a little above the average. Josef Fuchs, a recent graduate and prize winner of the Institute of Musical Art, made his bow to the New York public in Aeolian Hall on the afternoon of Nov. 12. Beginning with the Brahms Sonata, Op. 100, Mr. Fuchs exhibited a clean though small tone. The general effect of the number was somewhat marred by a lack of restraint. Bach's Sonata, No. 1, for violin alone, which followed, was well done as was the first Wieniawski Concerto which followed, which was more in the player's line than the more classical number. The Poème of Chausson and Vogrich's arrangement of Paganini's Ninth Caprice brought the program to a close. Viewed as a whole, Mr. Fuchs's playing shows great promise and is a distinct credit to his teacher, Fritz Kreisler. He is still immature as an artist but what he does he does so well that it is safe to predict a career for him.

J. A. H.

Unable to Accommodate All of Mme. Macbeth's Admirers in Atlanta

ATLANTA, GA., Nov. 9.—The choice of Florence Macbeth to open the Series Intime of the Atlanta Music Study Club proved a happy one, for so great was the demand for seats that every season ticket was sold out long before the close of the regular sales period. To avoid disappointing the many admirers of Miss Macbeth, special additional seating arrangements were made for this one concert, but even this step proved inadequate so popular was the singer.

Carolina Lazzari, Grace Wagner, Renato Zanelli and Frank LaForge, giving the second concert of the Alfred Wiley series, were recently heard by a large audience in Huntington, W. Va.

ALTHOUSE

AT THE
WORCESTER FESTIVAL
and with the
DETROIT CHORAL CLUB



Leading Tenor Metropolitan Opera Co.

WORCESTER EVENING GAZETTE,
OCT. 8, 1920:

"Musically the chief of the solo parts falls to the tenor, and in choosing PAUL ALTHOUSE to sing that role the management obtained THE ARTIST MOST PERFECTLY FITTED TO GIVE IT EXPRESSION. This exacting part calls for practically everything, perhaps primarily beauty of voice, though elegance of style is of equal importance. Whatever was demanded, however, Mr. Althouse had to give, and his singing throughout WAS OF THE HIGHEST ORDER."

WORCESTER DAILY TELEGRAM,
OCT. 9, 1920:

PAUL ALTHOUSE SINGS SPLENDIDLY IN HIS BIG VOICE.

"PAUL ALTHOUSE WAS SPLENDID. His voice is big and manly, of great range and fine quality."

Performance of Samson in Detroit, Mich.

DETROIT FREE PRESS, OCT. 27,
1920:

"Althouse was in splendid voice and put intense fervor into his interpretation."

DETROIT JOURNAL, OCT. 27, 1920:

"MR. ALTHOUSE sang Samson in a manner to match the great contralto, Matzenauer, sweeping up with her to ecstatic heights of passion in the surrender scene and managing to convey a very real sense of the poignancy of anguish in the last."

DETROIT NEWS, OCT. 27, 1920:

"From beginning to end, Mr. Althouse sang the part of Samson with sympathy and dramatic earnestness. In all the changing moods of the part, he was completely admirable. Mr. Althouse's voice is of excellent quality and with many changing colors of feeling. And he was impressively successful in projecting himself into the character of Samson."

Management of HAENSEL & JONES, Aeolian Hall
New York

RIDER-KELSEY

THE CRITICS:

In the Soprano Sorority Rider-Kelsey Leads All the Rest

THANK HEAVEN FOR A REAL ARTIST, for a singer who can put her songs over" on sheer merit, and *gratias Deo* for a program of real songs! The artist was Madame Rider-Kelsey.

When Madame Rider-Kelsey stepped out to sing with sustained beauty the Bononcini "Deh piu a me," you glanced twice at your program. Wasn't she wrongly billed? Surely she was a mezzo or a contralto, but when she soared into the exquisite Scarlatti "Gia il sole," you knew beyond doubt that she was an **EXTRAORDINARY SOPRANO.** To be exact, she has an unusual range and employs marked color contrasts. Rider-Kelsey is the **PERFECT PHRASE MAKER;** there is no mistake about it. She can spin the phrase, punctuate it, pulse it, and, above all, she is mistress of legato and the portamento. Her reading of the Handel "Oh, Sleep, Why Dost Thou Leave Me?" was one of the glories of the season. In the Sachnowsky "The Clock" she was dramatic and diction-proof. Rachmaninoff's "Songs of Grusia" was a haunting memory, and as to that art-song, the Fournain "Carnival," that famous fantasy was as brilliant as a French fair. She gave it the deserved encore. In the soprano sorority **RIDER-KELSEY LEADS ALL THE REST.** May she return to us next year!

If the first popular concert was a success, the second was a triumph.—*The Pittsburgh Post*, November 6th, 1920.

One of the few art-programs here this year. Mme. Rider-Kelsey began with a group of early eighteenth century songs which placed her in the vanguard of American singers. Mme. Rider-Kelsey has more force and ability in one tone than most sopranos have in their whole range.—*Pittsburgh Press*, Nov. 6th, 1920.

The second in the series of popular concerts was given in Carnegie Music Hall last night by Corinne Rider-Kelsey, a well-known soprano returning after a long absence, and Max Rosen, a very young violinist appearing in Pittsburgh for the first time. The audience was larger than for the opening of the series, the applause was still more enthusiastic, and candor compels the reporter to confess that it was probably the most enjoyable musical event the young season has brought forward. The reason for this was that art was being cultivated for its own expressive sake, not merely as an entertainment, nor as a means for personal display.

The fine resources that Madame Rider-Kelsey commands were given whole-heartedly to the revelation of her songs, and she is uncommonly well equipped to identify herself with high musical and poetic expressions. Her interpretations had such **SINCERITY, WARMTH AND FORCE** as we do not often hear; each song was invested with an atmosphere of its own, and its unity of effect preserved through carefully considered details.—*The Pittsburgh Times*, November 6th, 1920.

TOLEDO

Madame Rider-Kelsey Wins High Plaudits

There can be no manner of negative argument, this former Toledo woman is a towering recitalist. Above and beyond her **GORGEIOUS VOICE**, she possessed an intelligence and **DISCRIMINATING TASTE** that stamp all her work with the flavor of innate good breeding, high artistic worth and dignity. A demand for the return of Madame Rider-Kelsey was so insistent that on the spot plans were made for a **RE-ENGAGEMENT.**—H. L. H., in the *Toledo Blade*, October 22d, 1920.

Rider-Kelsey Is Singer at Zenith

Madame Rider-Kelsey scored an artistic triumph of the highest order Thursday evening at the Woman's Building in a song recital under the auspices of the Toledo Woman's Club.

A **GREAT SINGER AT HER ZENITH**, Rider-Kelsey sang as it is certain she has never before sung in a Toledo concert, wonderful as have been her past achievements here, where she has long been a prime favorite. There is a wealth of mature **SWEETNESS AND POWER** in this great vocalist's tones as revealed last evening, difficult to excel.

The program chosen was well-nigh perfect in content, and afforded the many Toledo singers present a musicianly satisfaction unusual in programs heard here from great singers, who too often seek the merely popular at the expense of the worth-while and musically cultural.

The two Handel numbers, arranged by Frank Bibb, have never been sung in America until introduced by Madame Rider-Kelsey last season. Their adequate portrayal is so exacting that only a singer of the first magnitude would dare to essay their performance. Sung by this matchless recital soprano, their loveliness was poignantly apparent. The other Handel number, "Oh, Sleep, Why Dost Thou Leave Me?" was exquisitely done.

Madame Rider-Kelsey was obliged to repeat several of her numbers, so insistent was the applause, notably the dainty "Les Papillons," by Chausson, the haunting little gem, "Rain," by Pearl Curran, and Alice Barnett's "Beyond." The joyous "Carnaval" of Fournain, and the "Songs of Grusia" and "Beneath My Window," both by Rachmaninoff, displayed to the full the **DRAMATIC TEMPERAMENT** and **FIRE** of the artist.

The singer was very lovely to look upon in a stunning black velvet gown.—*Toledo Times*, October 22d, 1920.



Mgt.

Daniel Mayer,
Aeolian Hall,
New York

THE MANAGER:

Oct. 22 { Arthur Middleton Baritone
May Mukle Cello

Nov. 5 { Mme. Rider Kelsey Soprano
Max Rosen Violin

Nov. 19 { Dan Beddoe Tenor
Thelma Given Violinist

Dec. 17 { Ernest Hutcheson Pianist
Maria Conde Coloratura

JAMES A. BORTZ

Manager of Popular Concerts

CARNEGIE MUSIC HALL SEASON 1920-1921
PITTSBURGH, PA.

BOOKING MANAGER OF THE BEST LOCAL ARTISTS

Jan. 7 { Charles Clark Baritone
Cecilia De Horvath Pianist

Jan. 21 { Bernthalier Trio, Violin-Piano-Cello
Mildred Dilling Harp

Feb. 4 { Chas. W. Cadman Pianist
Princess Tsianina Soprano

Feb. 18 { Quartette and Soloist

November 6, 1920.
Pittsburgh, Penna.

Daniel L. Mayer,
New York, N.Y.
My Dear Mr. Mayer;

Your artist Mme. Rider-Kelsey appeared in Carnegie Music Hall last night in the second Popular Concert under my management and made the greatest impression of any artist that has been in this city this season. The three Critics, the vast audience and the manager all agree that Mme. Rider-Kelsey is a soprano that has no superior in this country nor any other. I doubt very much if any American Soprano could have made the wonderful appeal thru voice and personality that your soprano made here last night.

I want you to let me consider having her here again at the very first opportunity. She is one singer that gets into her songs with intellectual background, she stirs and arouses enthusiasm in the audience in such a way that completely satisfies. I have often left the concert hall with a feeling of something lacking in the particular concert but last night I experienced that sensation of sincere and complete satisfaction which left nothing to be desired.

Words almost fail to express the many artistic qualifications that Mme. Rider-Kelsey possesses. But I can say that no singer has ever made here a better and more lasting impression than has this unassuming soprano.

Please accept my sincere thanks for making it possible for the Pittsburghers to enjoy one of the world's greatest living sopranos.

Hoping that I may have the pleasure of booking Mme. Rider-Kelsey in Pittsburgh again on the Popular Concerts, I am yours very

Cordially
James A. Bortz.

**Hazel Moore Opens
Season as Burke's
Co-Artist on Tour**



Hazel Moore, Soprano

With the concert season scarcely begun, Hazel Moore, soprano, has already filled many important engagements. She scored a series of successes during the past two months in Saranac, N. Y.; Washington, D. C.; Baltimore, Md., and Philadelphia, Pa., with Tom Burke, tenor. Her programs included the "Mignon" aria and song groups of Gretchaninoff and Hageman. Recitals scheduled for the near future are for Gloversville, N. Y., a short tour covering Middletown, Windsor and other cities in Connecticut, and a number of appearances booked for January and February in Wisconsin, Iowa and the Middle West.

**RIVAL MANAGERS PROVIDE
NEW ORLEANS' MUSIC**

Loeb Brings Reitlinger Brothers—Bal-
let and Farrar Concert—Tor-
rant's Offerings

NEW ORLEANS, LA., Nov. 1.—The local musical season opened with an evening of violin and 'cello music by Pierre and Guy Reitlinger, who came to us unknown but who captivated their large audience. The brothers are unusually endowed. Eva Marie Mouton, a Louis-

iana girl of splendid pianistic gifts, accompanied sympathetically. H. B. Loeb, manager of the art department of the Werlein House of Music, managed the concert.

Robert Hayne Tarrant, allied with the Grunewald Company, sponsored the Pavley-Oukrainsky Ballet which met with great enthusiasm. His next offering, a week later, was Geraldine Farrar, who arrived panoplied with her usual charm and magnetism. Edgar Schofield was best in his simple English songs. Claude Gotthelf proved himself an able accompanist. The fourth member of the company was Ada Sassoli, a veritable star in the harp world.

Zelda Elizabeth Huckins was the recitalist at the Art Building, Newcomb College, at its first afternoon concert of the season. Chev. Dr. Giuseppe Ferrata aided at a second piano. Cuthbert Buckner, the second recitalist, is a well-known soprano.

H. P. S.

**DESTINN OPENS CORTESE
OFFERINGS IN MEMPHIS**

**Brilliant Series Begun by Soprano—
Chamber of Commerce Again
to Sponsor Concerts**

MEMPHIS, TENN., Oct. 22.—The musical season in Memphis opened on Oct. 17, at the Lyric Theater with a song recital by Ema Destinn under the local management of the Cortese Bureau. Mme. Destinn gave a great program, many of the numbers being new to concert-goers here. In speaking of this management, your correspondent wishes to express sincere regret that in enumerating the various courses for the Memphis season for MUSICAL AMERICA'S special edition, the list of artists to be presented by the Cortese Brothers was lost in some way, although written up in connection with all the other courses for the season. Holding, as the course does, some of the greatest artists on the concert stage and being a more extended list than any other, its omission was a great injustice to the artists and the management—or would have been if it had been intentional. The following is the list of artists the Cortese Brothers announce, but it is understood they will also present many other great attractions before the season closes: Margaret Matzenauer, Edward Johnston, Flonzaley Quartet, Alma Gluck and Efrem Zimbalist, Mabel Garrison, the Creatore Grand Opera Company, Luisa Tetrazzini, Helen Stanley and a Spring Festival consisting of Stracciari, the New York Philharmonic Orchestra and Florence Macbeth and finally Amelita Galli-Curci.

The Beethoven Club presented the Russian Dancers Oct. 20 at the Lyric Theater. A delay caused by a misplaced baggage car was filled by the splendid orchestra with a program of beautiful music. The dancers gave a splendid entertainment under Andreas Pavley and Serge Oukrainsky.

The Chamber of Commerce Music Committee, E. R. Barrow, chairman, will again sponsor the Sunday afternoon concerts given at Goodwyn Institute by the various choirs of the city. Valerie Farrington, who originated this plan, will again serve as chairman of the committee on arrangements. The concerts are well attended and are an important part of the musical activities.

While the season has been a little slow in opening, the year bids fair to surpass last year in success. All of the studios are full to overflowing.

S. B. W.

HEAR STARS IN LEWISTOWN

Rosalie Miller and Edward Lankow Ap-
pear in Club's Series

LEWISTOWN, PA., Nov. 13.—Rosalie Miller, soprano, and Edward Lankow, bass, gave a joint recital here recently under the auspices of the Music Study Club in the Famous Artists Series. Among the numbers which aroused the greatest enthusiasm were the arias from "Manon Lescaut" and "La Bohème" sung by Miss Miller, and those from "La Juive" and "Simone Boccanegra," sung by Mr. Lankow.

Both singers were in fine voice, and their group of duets was unusual in its blending of color and spirit. The duet from Verdi's "I Masnadieri" aroused a storm of applause. Herman Neuman gave splendid support at the piano.

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**RUFFO OPENS CLUB
SERIES IN SAVANNAH**

Baritone and Rudolph Bocheo Give Ini-
tial Concert for Music Club
—Other Events

SAVANNAH, GA., Nov. 6.—The series of Artists' Concerts under the combined auspices of the Savannah Music Club and the Evans-Salter Musical Bureau, had its initial concert on Nov. 2, when Titta Ruffo, baritone, was presented, assisted by Rudolph Bocheo, violinist, and Alexander Sevcik, accompanist. A large and brilliant audience greeted the artists and showed warm appreciation of the excellent program presented.

The Savannah Music Club's first monthly local artist concert Oct. 29, was a very interesting one, introducing Grace Cushman, violinist, and Mollie Bernstein, pianist, who has not appeared before the club since her return from New York, where she has been studying for the past two years. Both artists delighted the audience. Mrs. Sidney McCandless sang two groups of songs; never has her voice been heard to better advantage.

The Junior Music Club presented its first program of the season Friday afternoon. Angela Altick was chairman. Besides those singing in the chorus under the leadership of Nellie Harty, those who took part on the program were Margaret Steeg, Sarah Pierpont, Mildred Goodman, Ina Mazyck, Angela Altick, Camille Leacy, Helen Muller and Katherine Rogers.

M. T.

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on vocal study**

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For Concert or Recital Engagements Address: Chicago Opera Association, Chicago, Ill.

**Hinckley Pupils
Present "Lakmé"
in Kansas City**



Above, Mrs. Gladys Brittain, pupil of Allen Hinckley as "Lakmé." Below, Inez Cameron in "Lakmé"

KANSAS CITY, Mo., Nov. 10.—Allen Hinckley, formerly of the Metropolitan Opera Company and now head of the vocal department of the Kansas City Conservatory of Music, is grouping talented young singers into church choirs, in some cases arranging to give lessons through a church scholarship fund and thus making it possible to have a singing organization that will give both secular and sacred music in

M. E. W.

concert during the season. Handel's "Messiah" and Verdi's "Requiem" will be the two oratorios presented before Christmas, and these will be followed by performances of the following song cycles, "Dorothy's Wedding Day" by Lane Wilson, "The Daisy Chain" by Lehmann, "The Persian Garden" by Lehmann and the Love Waltzes, Op. 53 by Brahms. His opera pupils will give four or five one-act operettas such as Offenbach's "La Belle Hélène." Their recent presentation of "Lakmé" was attended with much success and reflected great credit upon Mr. Hinckley.

**ROCHESTER CLUB OFFERS
TWO AMERICAN NOVELTIES**

Works by Hadley and Ware Featured—
Macbeth, Mardones and Artist
Trio Heard in Concert

ROCHESTER, N. Y., Nov. 6.—James E. Furlong presented Florence Macbeth, soprano, and Jose Mardones, bass, in a joint concert that appealed to the large audience on Oct. 24. The program included Mozart arias, which were delightful and well suited to Miss Macbeth's beautiful voice. Both artists were ably accompanied by George Roberts.

The V. W. Raymond management presented the Artist Trio, with Frank La Forge at the piano, on Oct. 30, at Convention Hall, in the first of the series. All singers were very generous with encores, and the big audience heard many well-known numbers. Mr. La Forge was represented on the program in a three-fold capacity, as accompanist, soloist and composer, and the audience enjoyed him in each one.

The first Tuesday Musicale concert was given in the ballroom of the Seneca Hotel, Nov. 2, by members of the club in a program entirely by American composers, including two novelties which were very well received. Henry Hadley's Piano Suite, "Ballet of the Flowers," opened the program and was played by Mrs. R. C. Grant, president of the club. Mrs. Charles J. Shaad, soprano, followed with a group of three songs by Arthur Foote, MacDowell and Henry T. Burleigh. The lyric poem, "Undine," words by Edwin Markham and music by Harriet Ware, was then presented, proving a most interesting number. Lena Everett, soprano, took the part of Undine, and Frank Trapp, tenor, the part of Hildebrand. Alice Wysard was the efficient pianist and director, and also the accompanist for Mrs. Shaad's group of songs. The chorus of sea-maidens was sung by Mrs. Freeman Allen, Mrs. Arnot, Mrs. Benedict, Mrs. Bodler, Mrs. Caley, Miss Curtis, Mrs. Draper, Mrs. Bernard Dunn, May Hathaway, Mrs. Irene I. Hollis, Mrs. Shaad, Katherine Scott, Mrs. Smith and Mrs. Stowe.

M. E. W.

Spakes Prepares for a Flight



JUST prior to her departure for the South, where she opened a month's tour in Gainesville, Ga., recently, Lenora Sparkes spent a week-end at Atlantic City. In the past the popular soprano's critics have been led to opine that she sings like a bird, but they have never accused her of flying like one. While at the Jersey resort Miss Sparkes varied the usual proceeding there by taking a dip in the air instead of in the ocean, and the accompanying photograph shows her just as she was ready to start on her first flight. Her pilot took her for a twenty minute spin, during the greater part of which she was flying over the ocean.

"It seemed less than five minutes to me," said Miss Sparkes when recounting the experience afterward, "and I could have continued it indefinitely, it was so wonderful. I shall be glad indeed when aeroplanes come into more common use and it will be possible to fly from city to city for concert engagements and so do away with the nights spent in stuffy sleepers, one of the bugbears of a singer's career."

**LAWRENCE CLUB HAS
PILGRIM CELEBRATION**

Chadwick Forces Open Season
with Native Works—Hear
Two Favorites

LAWRENCE, MASS., Nov. 6.—The Chadwick Club opened its thirtieth annual season Nov. 1, in the Lawrence Street Congregational Church, with a Pilgrim Tercentenary program most appropriate to the occasion. Among the most conspicuous were the double quartet cantata, "The Pilgrims of 1620," music by E. S. Hosmer; cantata for chorus, "The Landing of the Pilgrims," music by Chadwick; Cadman's chorus, "Peace Rests Upon the Hills of God," and several interesting instrumental numbers. Those taking part included: Edgar H. Vose, organ; Mrs. Robert Farquhar, piano; Frances S. Magooon, violin; Albert I. Couch, organ; Mrs. Kenneth Bancroft, piano; Joseph Wilkinson, organ; Ethel Farrington, cello; Gertrude Farrington, piano; Georgia B. Easton, organ; Mrs. Robert Forster, organ; double mixed quartet, Mrs. Beeley, Miss Manahan, Miss Ballantyne, Mrs. Peacock, Mr. Duncan, Harry Wilkinson, Dr. Farquhar, Herbert C. Vose; male chorus, Messrs. Duncan, Harry Wilkinson, Arnold Wilkinson, Taylor Hall, Buzzell, Plummer, Farquhar, Joseph Wilkinson

and H. C. Vose; chorus, the above with Mmes. Lord, Blackstone, Blackwell, Rooks, Russell, J. P. Smith, Misses Churchill, Gertrude Farrington, Martin, Stoddard, Wainwright, Josselyn, Fremmer and Saunders; Dr. Robert Farquhar, director. The committee on program comprised Flora Sanborn, Mrs. Leon G. Beetley, Mrs. Kenneth Bancroft, E. H. Vose, Robert E. Sault and Joseph Wilkinson.

On Sunday afternoon, Oct. 31, at the Colonial Theater, Fritz Kreisler played before a large audience that was engrossed in the program from the beginning to end. All through the program, which included many familiar numbers, he maintained his purity of tone and refinement of execution. For most concert-goers Kreisler is still supreme. The event was the first in the course of concerts promoted by the Eastern Concert Bureau. Carl Lamson was a splendid accompanist.

Mme. Schumann Heink sang at the Academy of Music, Haverhill, Sunday evening, Oct. 31, at the opening concert in the Eastern Concert Bureau's course. A large and decidedly cordial audience greeted the great contralto who sang with all her customary finesse. The passing years have had little effect in dimming her vocal powers. George Morgan, a fine baritone, assisted. Both singers were capably assisted by Katherine Hoffman, accompanist. Al. M.

Warren, Ohio, Accords Ovation to Jessie Masters

WARREN, OHIO, Nov. 5.—Jessie Masters, American contralto, was given a tremendous ovation upon her appearance in the local theater on Oct. 4, when she sang to more than 1200 persons who completely filled the hall. Warren is proud of the fact that this is Miss Masters' "home town," but it was because of her recognition as an artist that she was greeted so heartily. Lynn B. Dana, president of Dana's Musical Institute, gave a short address before the program began, and Miss Masters' first appearance was the signal for the ovation which was renewed at the close of each group. Elsie Linder furnished splendid accompaniments and, in addition, was heard in several solo numbers.

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NEW YORK, NOVEMBER 20, 1920

THE OPERA IS OPEN

Although the musical season has been in full blast for almost two months there are thousands in whose mind its real start occurs only when the Metropolitan Opera House throws wide its portals. This soul-shaking event has taken place, wherefore these multitudes are now ready to admit that the season is upon us in all pomp and circumstance. What went before was to them mere preluding, but whatever may happen from now on acquires a kind of authenticity not shared by earlier events. Of course the notion is ridiculous, but the imagination of plain folk will not be denied.

The opera is open and expectation is agape. Our perennial delights, Caruso and the lambent Geraldine, abide with us as—we fondly pray—they evermore shall. But the other pleasures are rich and assorted. Novelties will tread on each other's heels during the first fortnight or so. "Tristan" is re-established among us and shortly "Lohengrin" will be, too. With its eye to the practical advantages of the situation the management loses no time in exhibiting one of the show pieces of last season, the delectable "Zaza." "Aida" and "L'Elisir d'Amore" are at hand to please those whose joy is in the time sanctioned, and the enigmatic "Mefistofele" looms large on the horizon. New singers are in prospect along with old ones. We shall miss our inimitable Segurola—who will furnish us his equal as the inept monk in "Boris"?—but times change and we must needs change our idols with them. To compensate in a way, we are promised more Florence Easton than heretofore—and of Florence Easton we cannot have too much.

But, all detailed consideration aside, the opera is open and fate cannot harm us!

THE NEGLECTED POETS

How many recital-goers know that the poem of Schubert's song, "The Erlking," was written by Goethe? How many of them know that Fouldrain's "Carnaval" is a setting of a poem by André Alexandre, and that three-fourths of Fouldrain's songs are settings of Alexandre poems? Who ever thinks of anyone but Lieutenant Gitz-Rice having had anything to do with

the production of "Dear Old Pal o' Mine"? Yet the song has words, and these words did not spring into being spontaneously, but had to be written, and they actually were written by Harold Robe.

Why does not every singer print the names of the poets as well as the composers of his numbers on his programs? If ten or a dozen singers of distinction were to do this in the next season or two, a fashion would soon be set. A few are doing it already. Percy Hemus and Edward Johnson have used the names of the poets on their programs this season; Cecil Fanning is the only singer who comes to mind as having always done so.

The critics on the daily papers throughout the country might materially aid in commanding the recognition due to the poet who grows the lily which the musician gilds. More music editors should follow the example set by the Detroit News, which, in the announcements which it carried of the répertoire of the Metropolitan Opera Company, week by week, last season, used the name of the composers as well as those of the principal singers and the conductors, and the name of the librettists as well as of the composers.

BLUE HARMONY

Those who can think of music only in terms of color are commended to the jazzists, and particularly to an advertisement of a correspondence school, which not only promises to give a complete jazz education in twelve lessons to adult beginners, but also offers a "self-instruction" course for "advanced pianists."

Without suspecting the advertiser of undue modesty, one wonders why no bait is held out for the "advanced" composer. Surely those ultra-modernists and futurists who write by the spectrum would be interested in the following, to quote the "ad":

"Learn 67 styles of Bass, 180 syncopated effects, Blue Harmony, Oriental, Chime, Movie and Cafe Jazz, Trick Endings, Clever Breaks, Space Fillers, Sax Slurs, Blue Obbligato, and 247 other subjects, including Ear Playing."

Space Fillers are not new on our symphonic programs. Clever Breaks may not be as frequent as those that are not clever. Oriental and Chime are common enough to indicate that the Jazzists have nothing to teach the "serious" writer with respect to their use. Even the Sax Slur may not be symphonically unknown, there being at least one modern composer who doesn't see why the saxophone isn't as good an instrument in the orchestra as the bassoon or English horn.

But are musical colorists sure enough of their proficiency in disharmony to be willing to stand examination on their knowledge of those two cardinal studies—Blue Harmony and Blue Obbligato?

And so they know enough about ear-playing—granting that it properly is a technical matter for the virtuoso rather than the composer—to be able to write intelligently for the ear-player?

And, then, think of 67 styles of Bass, 180 syncopated effects, and 247 other subjects! A Strauss, a Dukas, a Prokofieff, a Malipiero ought to be thrilled at the prospect of all that.

INJUSTICE TO ARTISTS

If stage-hands, electricians, and—especially—orchestra players are to receive pay for their services at rehearsals, it plainly is an injustice to those who sing the rôles in opera to be compelled to rehearse without pay.

An instance recently has come to light which strikingly illustrates the unfairness of the present situation. A member of a famous opera organization was on tour in the early fall months with a traveling company. Two weeks before the date when he expected to report to the larger organization for the winter season he received a telegram to come at once, as he was needed at rehearsals.

He returned. He thereby lost the pay he would have received from the traveling company, and received nothing whatever from the great opera house for the time he put in at rehearsals. It was hard work, of course, but it meant only that he was out of pocket because of it.

Time was when orchestra musicians played at rehearsals without pay. But that time has gone. The mere fact that singers are unorganized and hence have no club to wield may speak for itself, but it does not bespeak either logic or justice.

Alarming are the possibilities, if there is truth in the theory of the Oklahoma scientist that the masculinity of modern women will lower the range and alter the quality of the feminine voice. Think of having to choose between the male soprano and the lady tenor!

With "Zaza" in the répertoire, the prompter again is the most envied of men.

PERSONALITIES



Florence Macbeth and Her Concert Guests

Banks, stores and schools were closed at Grandview, Manitoba, the day Florence Macbeth sang there with the Minneapolis Symphony Orchestra. When her attention was attracted to a group of school children, Miss Macbeth asked the doorkeeper to pass them in. The leader of the group was Annie, and in her arms Annie carried Timmy, her dog. Timmy got excited while Miss Macbeth was singing, and, eluding his owner, rushed on the stage to his lady benefactor. Miss Macbeth stooped to stroke Timmy's head in the midst of her song, to the huge delight of the audience. Later, when the photograph was taken, Annie had to hold Timmy's tail, the photographer explaining that this was no moving picture.

Frisca—A young American pianist, especially well known in California, has been in the public eye in Paris. This is Alice Frisca, known to many friends as Alice Mayer. She won the MacDowell prize of the California Federation of Women's Clubs. According to the Paris Review, other concerts are to follow her débüt in the French capital.

Schipa—Besides bringing with him his wife, who was Miss Antoinette Michel, a noted French beauty, whom he married in Rome early in the fall, Tito Schipa returned to America the proud possessor of a diamond-studded platinum watch presented to him by the King of Spain, the tenor having been decorated by the monarch after his opera successes in Madrid.

Valderrama—The "Inca" music which Carlos Valderrama, the Peruvian composer and pianist, has brought to the United States, was obtained by the artist in the mountain abode of the ancient Incas, who fled to the Andes when pressed by the Spaniards. Mr. Valderrama spent considerable time in the Andes, studying the habits and customs, ideals and aspirations of the Incas as well as their music.

Borisoff—Few in the audience that heard Josef Piatro Borisoff, the Russian violinist, make his American débüt at Carnegie Hall the evening of Nov. 1, knew what an important day it was for the virtuoso. It was his thirtieth birthday, the anniversary also of his betrothal day, and the anniversary of the première of his opera, "Lollitta," which was presented in the Polossa Theater, Petrograd, before the great war.

Reuter—Being a pianist has not kept Rudolph Reuter from indulging his bent for music in other ways. Greatly interested in the orchestra and its component instruments, he was a zealous student of this subject under Max Bruch. He took delight in practising a school orchestra. He once sang the name part in "Elijah" at an informal concert. He played second violin at one time in a college orchestra. To-day, organ shares with piano his interest and affection.

Johnson—Addressing the Canadian Club at London, Canada, Edward Johnson, the tenor, told of singing before the Prince of Wales in Rome. Invited to the royal box, he told the prince that his home was in Guelph, a Canadian city called after the prince's royal ancestors. This was in 1918, and the prince reached Guelph before Mr. Johnson had returned. He found the prince had told Mayor Westoby of meeting him in Rome. "I've had strange experiences in getting publicity," said Mr. Johnson, "but that was the first time I ever had a royal press agent."

Dett—When Prof. John Ross Frampton, of the music department of the Iowa State Teachers College, thinks of success achieved in spite of the most humble beginnings, he recalls Nathaniel Dett, the colored composer. While Professor Frampton was an instructor in Oberlin College ten years ago, he heard of a negro boy, then a hotel "bell-hop" at Niagara Falls, N. Y., who was said to have unusual musical talent. Professor Frampton arranged to have the boy sent to the Oberlin College music department, and the rapidity with which the youth mastered his studies augured the success which since has come to him.



"It Really Doesn't Matter Whom You Put Upon the List"

Dear Cantus: Do you see possibilities in the following advertisement from the *Denver Post*: "Caring neither for life, limb nor anything, I will consider any proposition you may have regardless of what it may be; must earn money; do anything; go anywhere; fear nothing; answers confidential. I need money. Will go the limit to get it."

The possibility I see is the glorious one of engaging this man to go to concerts and bring about a swift and silent death to as many of the following persons as he can:

1. Women who put on their hats or make other disturbing preparations for departure during the final numbers.

2. People who talk, whisper or rattle their programs during the music.

3. People who keep time with their feet.

4. Performers who mistake their bad rhythm for soulful expression.

5. Pianists who try to make their programs a complete history of music from Bach to the present day.

6. Pianists who never learn any new pieces, or who think that no music later than Liszt is worth playing.

7. Pianists who play thundering transcriptions of organ works.

8. Singers who select only the poorest specimens of American songs.

9. Singers who get on a "dead center" whenever they reach a high note.

10. Singers who neither make their texts understood nor print the words in the program.

11. Violinists who play any pieces by Wieniawski, Vieuxtemps, or Sarasate, or any sonatas for violin alone.

Musical America's Question Box

IN this department MUSICAL AMERICA will endeavor to answer queries which are of general interest. Obviously, matters of individual concern, such as problems in theory, or intimate questions concerning contemporary artists, cannot be considered. Communications should bear the name and address of the writer.

Address
Editor, The Question Box.

Emmy Destinn, Florence Easton and Marie Rappold. AGNES QUARLES. Flint, Mich., Nov. 5, 1920.

? ? ?
Mabel Garrison is Mrs. George Sie monn; Edith de Lys was Edith Ely and is now the Comtesse Bon de Saint-Hilaire; Frances Alda is Mrs. Giulio Gatti-Casazza; Olive Fremstad is Mrs. Hal Brainard; Geraldine Farrar is Mrs. Lou-Tellegen; Rosa Raisa is Mrs. Giacomo Rimini; Emmy Destinn is Emelie Kittl; Florence Easton is Mrs. Francis MacLennan, and Marie Rappold is Mrs. Rudolph Berger.

? ? ?

The Two "Bohèmes"

To the Editor of MUSICAL AMERICA:
Will you kindly tell me which operatic version of Murger's "Scenes de la Vie de Bohème" was produced first, also which version is more nearly in the spirit of the original and which the better, musically?

WALTER DE FOREST.
Philadelphia, Nov. 4, 1920.

? ? ?

Puccini's opera was first produced at the Teatro Reggio, Turin, in 1896, and Leoncavallo's the following year at the Fenice, Venice. The Leoncavallo version never having been sung in its entirety in this country, and infrequently in Europe, it is not possible to give a very definite opinion. From the scores it would seem that Leoncavallo's version retains more of the hilarious spirit of the original work. It also contains much beautiful music, but Puccini's work having had a year's start, achieved a popularity that the Leoncavallo version has never been able to catch up with.

That "Aida" Libretto!

To the Editor of MUSICAL AMERICA:
To settle a discussion, will you let me know who actually was responsible for the libretto of Verdi's "Aida"?

FLORENCE DEVORE.

Baltimore, Md., Nov. 1, 1920.

? ? ?

The story upon which the libretto of "Aida" is founded, was suggested to Verdi by Mariette Bey, who is said to have found the theme in some of his Egyptian explorations. The libretto was actually written in French by Camille du Locle and translated into Italian by Ghislanzoni. Du Locle, therefore, and not Ghislanzoni, was the author, as is often stated.

? ? ?

Some Opera Stars' Real Names

To the Editor of MUSICAL AMERICA:
Kindly let me know the real names of the following artists: Mabel Garrison, Edith de Lys, Frances Alda, Olive Fremstad, Geraldine Farrar, Rosa Raisa,

CONTEMPORARY :: AMERICAN MUSICIANS

No. 144

Rafaelo Diaz

RAFAELO DIAZ, tenor, was born in San Antonio, Tex. Desiring to become a pianist, he studied with Severn Eisenberger, later going to Germany, where for four years he worked at the Stern Conservatory. There he was urged to cultivate his vocal powers, and after study there went to Italy, where he came under the tutelage of Sabatini. From the latter's studio he was engaged for the Boston Opera Company, and after six months' training in the company's school at Paris he re-

turned to this country, making his débüt in "Othello" with Emma Eames in Boston. He sang with this company for two years, subsequently being engaged to tour the country with Tetrazzini. In the fall of 1917 Diaz was engaged by the Metropolitan Opera Company and made his opening appearance with that organization on Jan. 6, 1920, in the rôle of Nicias to Mme. Farrar's *Thaïs*. Following this he appeared as the Astrologer in "Coq d'Or," as Jonas in "Prophète," and in leading tenor rôles in "Daughter of the Regiment," "Bohème," "Traviata," "Oberon," "Barber of Seville" and others. He has been re-engaged with the organization for three more seasons. His recital débüt was made in the spring of 1919 at Aeolian Hall, New York, and since then he has been heard throughout the country, appearing also with the St. Cecilia Club, Schola Cantorum, and other leading organizations of New York.



Rafaelo Diaz

and after six months' training in the company's school at Paris he re-

12. Encore hounds who try to resuscitate applause that has died a natural death.

13. Persons who begin to applaud before the number is entirely finished.

14. Persons who ask music critics what they thought of the performance. This may do for a beginning; doubtless you can add enough to the list to keep our advertiser in permanent employment.

C. R.

Did They Use Dumb Bells?

Dear Cantus: If you meet an impresario looking for operatic material, tell him to try Rutland, Vt., where recently, according to the Rutland *Daily Herald*, "Fifty-eight of the village school children were present and sang caesio-thetic songs."

* * *

"Hit a Man Your Own Size!"

[From the London *Daily Telegraph*]

"Miss Dorothy Huxtable attacked Grieg's C Minor Sonata and variations on a Corelli theme as if her principal aim was to defeat them."

* * *

The Meek and Uncomplaining Piano

[From the London *Times*]

"Science has not yet measured the volume of sound, but common sense tells us that the clear sound of a trumpet in full blast or of a whistle in Paddington station is quite as loud and not so distressing as a thumped piano."

* * *

How About Article X?

[From the Boston *Herald*]

Senator Lodge has a letter from a Boston woman, asking him for a copy of his song or poem, entitled "Come Out on My Reservation." The lady says in her letter

to the Senator: "I first heard your beautiful poem in a vaudeville theater. The actor said it was a new Indian song written by Henry Cabot Lodge, and entitled 'Come Out on My Reservation.' The music was very pretty, but I could not make out the words, so am writing you for a copy." Senator Lodge commented that so far as he knew the reservations to the treaty had not been set to music.

[All the above written by Charles Pepper of Boston.]

* * *

Wholesome Truths Tensely Expressed

From a friend on the Coast we receive the following, clipped from the *Pacific Coast Musical Review* by Alice Frisca, now in Paris: "Miss _____, a young harpist from New York, will play at the Maitland Playhouse. In the East Miss _____ gave many noteworthy programs."

* * *

Higher Altitude and Cooler Climate

[From the New Haven *Register*]

"What is your occupation?" asked the doctor as he felt the patient's pulse.

"I am a cabaret singer," was the reply.

"Ah," exclaimed the M. D. "What you need is a change of air. Suppose you try singing in a church choir!"

* * *

Stick to It and You'll Find Out

A certain church in Troy, N. Y., recently had a vespers service. One of the numbers announced on the program was "Plaster and Gloria." Will some kind friend, up in these matters, tell us just what kind of plaster it was? Porous, shin, court, adhesive, Blue Jay, or just the kind they put on the wall?

J. A. H.

Malipiero Gathers Inspiration Near Capri Villa of Tiberius

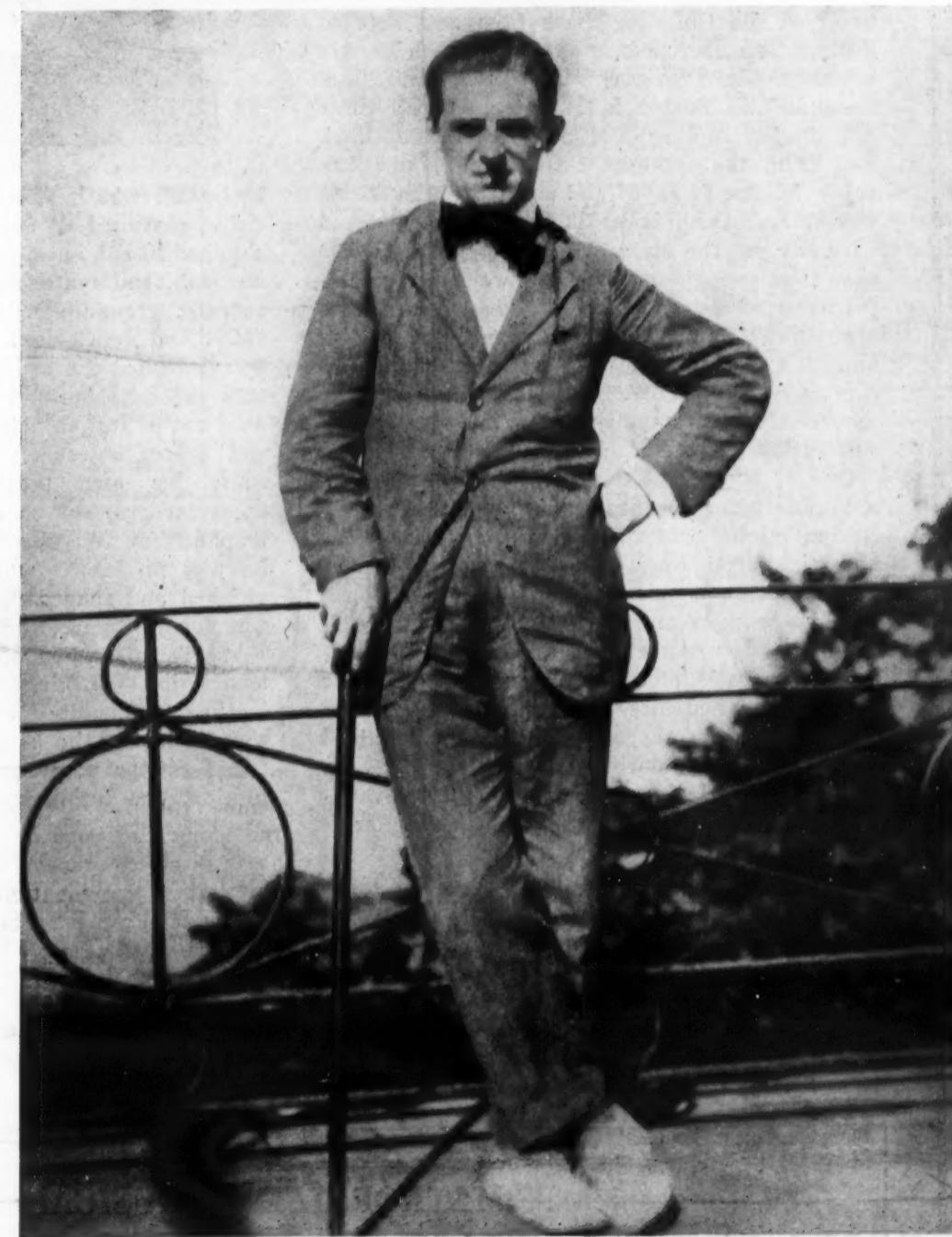


Photo Bain News Service

An Exclusive Photograph of Francesco Malipiero, Brilliant Young Italian Modernist

FRANCESCO MALIPIERO gathers inspiration for his work on the island of Capri, where that singularly unpleasant person, Tiberius had his summer home and where he used to drive his week-end guests into the sea when bored with them. (Admirable idea!) Mr. Malipiero was the winner of the \$1,000 prize offered by Mrs. Frederick S. Coolidge of Pittsfield, Mass., for a string quartet. The work, "Rispetti e Strambotti," was presented for the first time at the Berkshire Chamber Music Festival in September. Mr. Malipiero's orchestral work "Impressioni del Vero" was recently given with success in New York by the National Symphony.

A New Recital Singer!

Read what Messrs. Parker and Hale, in the Boston Transcript and Boston Herald, have to say of the beautiful song recital at Symphony Hall, Nov. 10th, 1920, by the celebrated tenor,

TITO SCHIPA

of the CHICAGO OPERA ASSOCIATION

Boston Transcript

Tito Schipa Proves Notable Concert Singer

A Tenor with Other Ways Than Those of the Opera House

In the concert-hall it is the usual lot of operatic singers to disappoint and bore. It was the good, the deserved fortune of Mr. Tito Schipa, at Symphony Hall last evening, to surprise, interest, and please. He is the light tenor of the Chicago Opera Company, fetched thither from European stages. As such he was heard in "La Traviata," "Rigoletto," and "Don Pasquale" in Boston last winter. In all three his singing, acting and manner differentiated him from the common run of his kind. His voice in itself gave pleasure. It was clear, warm, smooth, pliant, like neither a plucked wire nor yet the bleat of a lonesome lamb. He used it as one who studies and practices the artful ways of song. There was reason to believe Mr. Schipa a musician as well as a singer—a musician withal of background and discrimination. Clearly, moreover, he was no mere operatic tenor. He was actually a man of discoverable cultivation, taste, and artistic ambition.

One of these ambitions was the concert-hall, not merely for the profit and the prestige Mr. Schipa might gain there, but as field for new and stimulating work. Last evening, if memory does not slip, he made trial of it for the first time in America and with altogether justifying outcome. He assembled no program of flamboyant operatic pieces and songs sure to stir the average audience. Operatic pieces he did sing; but two of them were both self-contained and rarely heard music—the youthful, dreamy and amorous Florindo's air from Wolf-Ferrari's undeservedly forgotten comedy in the manner of Goldoni, "Inquisitive Women;" and the upswelling invocation to nature from Massenet's "Werther." Two others were more familiar and less self-contained—the "Morning Song" from Lalo's "King of Ys" and the soliloquy from Massenet's "Manon," dear to every tenor capable of vocal finesse.

Throughout these numbers, Mr. Schipa began, continued and ended as singer, for the time, of



© Lumiere

the concert-hall. He struck no operatic attitudes, obtruded no operatic gesture or grimace, shunned like the pestilence they are the big tone, the sob Italianate and other provocation to operatic groundlings; bore himself like modest artist and gentleman. At moments, of course, he summoned the ardors of song appropriate to both concert-room and theatre, ready to glow at need out of Italian voice and temperament. Then and there, however, the music invited them while his own poise controlled them. If these ardors served him well in the apostrophe from "Werther" and one or another item, he was no less master of the finely spun, phrased and shaded music from "Manon" or of the flowing grace, the light elegance of Wolf-Ferrari's air. For some ears, accustomed to hear Lalo's "Morning Song" vociferated at them in the fashionable operatic manner, he restored the freshness, the brightness of the music.

Mr. Schipa possesses the range and discrimination, the intelligence and imagination that are the finer tools of the singer of songs. He also possesses the vocal means. He sang truly, skilfully, artfully, mindful alike of melodic gradient, moulded phrase, the beat of rhythm, the fall of accent. At every turn he was plastic. Whatever modulation or shading he willed—and they were many and finely tempered—was at his command. After all it is possible to flourish in the opera house and still retain the art of song.

H. T. P.

Boston Herald

SCHIPA CONCERT IS NOTEWORTHY

Tenor First Heard with Chicago Opera Association Scores Anew

LARGE AUDIENCE IS APPRECIATIVE

By PHILIP HALE

Tito Schipa, tenor, gave his first recital in Boston last night in Symphony Hall. Mr. Schipa was first heard here as Alfredo in a performance of "La Traviata" by the Chicago Opera Association on March 2 of this year. He then made a most favorable impression as a lyric tenor. He was heard later as the Duke in "Rigoletto" and Ernesto in "Don Pasquale." The beauty of his voice and the purity of his art gave rich promise of his success on the concert stage. This promise was fulfilled last night.

It is not given to many operatic tenors, however imposing they may be in the theatre, to shine in concert. Mr. Schipa, first of all, is not operatic in concert lyricism. Simple, modest in bearing, with an attractive personality, he knows full well that a song, however emotional it may be, is not therefore dramatic in the operatic sense. Throughout the evening there was no attempt to compel applause by any sensational display.

We have seldom heard in recent years so finished, so pure, so intelligent singing from man or woman in the concert hall. Mr. Schipa's breathing, attack, phrasing, command of expressive nuances, comprehension of the sentiment of the poet and the purpose of the composer deserve the highest praise. And in his interpretations there is the certain indefinable elegance that we are accustomed to associate with such artists as Clement and the lamented Charles Gilibert.

Especially noteworthy was the noble and classic simplicity which characterized his singing of old Caccini's beautiful "Amarilli." Here, indeed, was a test of vocal art and aesthetic understanding. Equally praiseworthy was his reading of Giordani's familiar air, familiar, but a stumbling block to many singers who rashly essay it. The "Aubade of Lalo" and "La Rosa" of Renato Bellini were sung with delightful lightness and delicacy, as was the pretty "Suzanne" of Calcavecchia. Nor will the smooth and long line of the cantilena in his own "Ave Maria," and the religious fervor of Cesar Franck's "Panis Angelicus" be soon forgotten.

The large audience was quick to appreciate the art of the singer, who was recalled many times. This gave us an opportunity of hearing a charming interpretation of "The Dream," from "Manon."

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FIRST New York Recital, Wednesday, Nov. 17th, at Carnegie Hall.

National Opera Club Enthusiastic Over Plea For Recognition of America's Own Musical Talent

Mrs. Leila Troland Gardner's Address Before New York Organization Arouses Vigorous Applause—Speaker Analyzes Public Work of John C. Freund and Pays Glowing Tribute to His Campaign for the Benefit of America's Musical Development

THE National Opera Club of America held on Thursday, Nov. 11, one of its regular meetings, which was made notable not only by the excellent performance of a program of modern French music, but by the eloquent address of Mrs. Leila Troland Gardner.

This club is the outcome of a number of singers who were accustomed to meet in the studio of the Baroness Katharine Evans Von Klenner, one of the most public spirited musicians and social leaders in New York.

The purpose of the society is to take music out of the entertainment class and put it into the necessity class. From humble beginning the club has now reached a membership of over 600 of the most prominent women of the metropolis, largely through the energy and tact displayed by the Baroness von Klenner.

The programs which are given at the functions of the club are of unusual value. Artists of the highest distinction gladly contribute their services. A large part of the membership of the club attends the performances of the Metropolitan. Besides the lady members there is an associate membership of men, which enables it to have a mixed chorus.

Noted musicians and conductors lecture on opera from time to time.

At the entertainment, last week, the guests of honor were Mme. Eva Grippon, dramatic soprano of grand opera in Paris and Brussels; Mme. Carlo Polifeme, president of the Société des Femmes de France, and Dr. William C. Carl. The musical program consisted of a Prelude by Debussy, rendered by Boris Paranov; Massenet's "Vision Fugitive" from "Hérodiade," rendered by Emanuel Stierli of the Grand Opera of Venice and Rome; a soprano solo from Saint-Saëns's "Samson and Delilah," given by Masa Krutznerova Lostakova.

Baroness Katharine Evans von Klenner, Founder and President of the National Opera Club of America

of the Grand Opera, Prague; and an Operologue on Massenet's "Le Jongleur de Notre-Dame" by Elliott Schenck; some piano numbers of Debussy, "Nocturne" and "Artificial Fires" by Boris Paranov. The program concluded with Saint-Saëns's "Mélodie Persane" by Masa Krutznerova Lostakova.

Considerable interest centered about the address of Mrs. Leila Troland Gard-

ner, well known as a composer of some very successful songs.

Mrs. Gardner's Address

In the course of her address, which had for its subject, "Current Events in Music," Mrs. Gardner referred to the Hunter College which offers a course in orchestral and operatic appreciation free to students and the general public.



Photo by Pack

She also spoke of Walter Damrosch's description of the splendid reception he and his organization had received in Europe. She spoke of Toscanini's coming and then took up the question of the coming opera season at the Metropolitan, also referring to what the Chicago Opera Company proposed to give us.

She paid a compliment to the San Carlo Opera Company.

"It is about time," said Mrs. Gardner, "that we Americans began to talk of ourselves a little. Heretofore, we always bowed down to foreign artists. Now our singers ask an even chance with them."

Maximum of Opera at Minimum of Price

In referring to the Baroness von Klenner's dream of maximum opera at minimum prices, Mrs. Gardner said that perhaps some millionaire some day might loosen his purse strings in favor of National Opera and a National Conservatory of Music.

Five hundred thousand dollars invested conservatively now would return thirty thousand annually indefinitely. What a help that would be! Realize that that amount has been offered Dempsey and Carpenter for a prize fight, and we are only supposed to recognize in this country an aristocracy of brains.

Mrs. Gardner referred to the latest attempt to give opera by members of the colored race. The revival of the Negro spirituals has had much to do with the musical uplift. She said that she herself was nursed by a colored mammy and the magic music of her voice will linger with her always.

She expressed the conviction that the United States will soon be the musical center of the world and we shall no longer have to go to Europe for musical atmosphere for we are creating it here. Judging from the thousands who have studied abroad and the few who have succeeded, many must have gotten "hot air."

Indorses Plea for Ministry of Fine Arts

Mrs. Gardner then entered upon a strong plea that the efforts of John C. Freund for a Ministry of Fine Arts and a National Conservatory of Music and for the Baroness von Klenner's national opera at moderate prices should be supported. This was vigorously applauded.

Then she reminded the audience that outside the importance of the various musical activities of artists, impresarios, concert managers, musical organizations, musical clubs all over the country, there are great movements taking place, one of which was the one already spoken of, fostered by Mr. Freund, for the establishment of a National Conservatory. A bill looking to this purpose has already been introduced into the Senate by Senator Fletcher of Florida.

Another movement which is of the greatest importance, is the improvement and enlargement of the scope of music in the public school education. In this the great State of Pennsylvania was taking the lead. If ever we are to become a musical nation we must build right, that is, we must begin with the foundation, and that must be made in our public school educational system.

Another great movement, which had been recently urged by Mr. Freund, was the introduction of music into the factory life, particularly during the working hours, so as to take the mind of the worker from the monotony of the specialized labor saving machines.

All these movements, with that of the work of the Baroness's splendid organization were on the line of musical progress and so the time was not far distant when this country will lead in musical knowledge, in musical culture, in appreciation of music, and so realize the slogan that it is not what we can do for music, but what music can do for us, in every phase of human life and activity.

At the conclusion of her address, Mrs. Gardner was applauded for several minutes by the large and cultured audience.

C. S.

Mining Towns Hear Kathryn Platt Gunn and Edith Hallett Frank

ROBERTSDALE, PA., Nov. 6.—When Kathryn Platt Gunn, violinist, and Edith Hallett Frank, soprano, appeared in the neighboring town of Dudley, they won so large a following that their concert here the next evening drew an audience of Dudleyites as well as natives. Towns in this district are so highly specialized about their mining industries that they get little attention from musical artists. The pastor of the Dudley M. E. Church deserves the thanks of those who heard these concerts for bringing Miss Gunn and Miss Frank here.

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Music Should Be Integral Part of School System, Says Claxton

United States Commissioner of Education Would Make Music One of Graded School Studies — Fletcher Bill as an Aid to the Talented

THAT the German student body has no more potential musicians than our own, is the belief of Philander P. Claxton, United States Commissioner of Education. To him the supposed "talent" is really education, and similar instruction in the schools of our country would give a tremendous impetus to musical life here.

"Instruction in music in the public schools," he said, "is a development in our educational system I most heartily favor, and which I have advocated on every possible occasion."

"I see no reason why we cannot include the study of music as a regular course, along with that of mathematics, reading, writing, and other studies, making it just as important and essential, and giving it a very real and definite value in our school curriculum."

"As a graded study, from the kindergarten through the grades up to and including the high school, we could have music instruction which would result in implanting in the student a knowledge of, as well as a love for, real music through the teaching of its fundamentals.

"Of course, I realize the difficulties which stand in the way of thus incorporating music as a graded study in our public schools. I presume the chief of these would be the securing of competent instructors, and I am inclined to think one of the advantages resulting from the establishment of a national conservatory of music would be the fitting of teachers who could go into the schools as instructors.

"In Germany, as is well known, music instruction in the schools has long been recognized as of essential importance—just as necessary as any other of the studies. The German graduate of high school or college knows the fundamentals of music, because he has had the musical training, grade after grade, and is, therefore, a potential musician. We speak of German 'talent' for music. I think this is incorrect. It is simply a matter of education. We have just as much of that sort of 'talent' in this country. What we should do is to educate it.

"Every normal child is born equal, as far as the ability to absorb instruction is concerned. We take the child at, say five years of age in the kindergarten, or at six or seven in the primary grades. He takes up the regular studies, and as years pass becomes more and more proficient in these, finally graduating with a knowledge of the subjects in which he has been instructed. There is no reason why music, both vocal and instrumental, should not be one of these subjects.

"Now, I recognize the fact that some scholars would show far more aptitude for music and take much more interest in it than would some others. This, also, is true of all other studies. It would then be within the province of the teacher to encourage such ambitious and earnest scholars and give them every opportunity to develop along this line.

"Let us, for a moment, look into what this instruction in music as a regular school study would mean in its develop-



Philander P. Claxton, United States Commissioner of Education

ment along only one line. To-day in the choirs of the several hundred churches in the city of Washington there is a large proportion of voluntary singers. These singers are not musically educated; if they were they would not be volunteers, nor would they be justified in giving their services gratis. Many people attend church services for the music as much as for the preaching. The kind of music produced by the volunteer choirs of the city (and I give them credit for doing the best of which they are capable) leaves anything but a favorable impression and produces anything but a devotional attitude. Many who would otherwise attend, stay away. This would not be the case if the singers knew music; people would be attracted instead of being repelled. With education in music a generally recognized part of our public school courses of study the singers in our volunteer choirs, as well as in musical functions everywhere which utilizes volunteer singers, would be able to produce the kind and quality of music people would delight to hear, and, through hearing which, they would profit.

Favors Fletcher Bill

"I favor the enactment of the Fletcher bill for the establishment of a National Conservatory of Music, and see many advantages which would follow in the way of encouraging the ambitious musical student who is not able to meet the expense of instruction in a private conservatory or with one of the music masters. Such a government-operated, government-supported and government-supervised institution would also, I am satisfied, tend to create a sentiment which could not but be beneficial to our school system in general in the furtherance of musical education.

"I shall always favor music as a recognized course of study, and as providing that which gives a better equipment for life, no matter what the station may be, and which is an absolute essential in the properly rounded education."

ALFRED T. MARKS.

First "Wayfarer" Concert Given at Chalif's with Bimboni Conducting

The "Wayfarers," a women's choral society of twenty-one voices, students selected from the membership of the stage choir of the "Wayfarer" production which was presented at Madison Square Garden last winter, gave a miscellaneous concert at Chalif's under the direction of Alberto Bimboni, on Thursday night of last week. Under Mr. Bimboni's direction it sang its numbers with dash and enthusiasm, singing with generally good tone and fair diction. For inherent reasons it could not produce all the nuances and artistic effects for which its director evidently strove. Nina Morgana, who was to have been the

chief soloist, was unable to appear. Her place was taken by Alice Miriam, soprano. Guido Viletti, violinist, was applauded for his solo offerings.

H. C.

GRIFFES MEMORIAL CONCERT

Personal Friends of Late Composer to Give Program at MacDowell Club

Under the auspices of the MacDowell Club of New York City a program in memory of Charles T. Griffes, whose death last April cut short one of the most fruitful and promising careers in American creative music will be given next week.

The concert will be given by personal friends of Mr. Griffes, among them the Flonzaley Quartet, Eva Gauthier, Adolf Bolm and Charles Cooper, on the evening of Nov. 24, at the MacDowell Club, 108 West Fifty-fifth Street. The proceeds will form the nucleus of a fund for the building of a Charles T. Griffes Studio at the MacDowell Colony in Peterborough, N. H. The event will be open to friends of Mr. Griffes and admirers of his work as well as to club members and their guests.

The program will include a tribute to Mr. Griffes by Lawrence Gilman. The Poem for flute and piano will be played by Nicholas Kouloukis, first flautist of the Philharmonic Orchestra, and Walter Golde. Miss Gauthier will sing the five poems of ancient China and Japan, as well as "Wai-Kiki" and "The Sorrow of Mydath." The Flonzaleys will play the "Indian Sketches," and Mr. Bolm will stage "The White Peacock," to be danced by Margit Leerass. Mr. Cooper's contribution will be a group of Griffes' piano compositions.

Tickets may be secured at the office of the secretary of the MacDowell Club, 108 West Fifty-fifth Street.

Madison, Wis., Hears Former Citizen in Recital

MADISON, WIS., Nov. 5.—The seating capacity of Christ Presbyterian Church was taxed by an eager crowd to hear Murray Webb, baritone, and Gracey Bernard, pianist, in their second appearance in Webb's home town on Sept. 28. Murray Webb, in a few years has accomplished the metamorphosis from a baker's delivery boy to a personage on the concert platform. His successes on the Pacific Coast and in the Middle West were enhanced by his reception here. One could not become too enthusiastic over the accompaniments and solos of Gracey Bernard. She won her audience completely.

P. S.

George Roberts Opens His Season

The pianist, George Roberts, opened his season at Rochester, N. Y., on Oct. 26, when he played the accompaniment for Florence Macbeth, the soprano, and Jose Mardones, the basso, at their recital. Following this engagement he is appearing with Miss Macbeth at Carbondale, Pa.; Augusta, Ga.; Greenville, S. C.; Atlanta, Ga., and Greensboro, N. C.

Birgit Engell to Make American Début on Nov. 22

Mme. Birgit Engell, the Danish lyric soprano, who was delayed in Holland unavoidably, sailed for New York on Oct. 29, aboard the Noordam, according to a cable received by her manager, Antonia Sawyer. Her American début in Carnegie Hall has been postponed to Nov. 22.

Kubelik to Play at Benefit Concert

Jan Kubelik will play twice at the concert Sunday evening, Nov. 21, in the Hippodrome for the benefit of the Church of St. Jean Baptiste at Lexington Avenue and Seventy-sixth Street, offering the Mendelssohn concerto with the National Symphony Orchestra under Artur Bodanzky and will also close the concert with several short pieces for violin with piano accompaniment. The remainder of the program, played by the National Symphony, will consist of Wagner's "Rienzi" Overture and the Prelude to "Die Meistersinger" and Gustave Charpentier's suite "Impressions of Italy."

WASHINGTON, D. C., Nov. 13.—Under the auspices of the Community Center of the Public Schools William Shakespeare lately opened a series of lectures on the "Art of Singing."

AKRON WOMEN'S FORCES MAKE INITIAL BOW

Under Leadership of Zwintzky New Philharmonic Makes Bow—Stellar Artists Heard

AKRON, OHIO, Nov. 4.—A new Akron musical organization was introduced Oct. 23, when the Women's Philharmonic Orchestra, under the direction of Gregory Zwintzky, gave a program at the home of Mrs. Harry K. Raymond during the progress of a tea given by the Akron and Summit County Federation of Women's Clubs. Zwintzky is a pupil of Leopold Auer.

The personnel of the organization includes Sylvia Lefkovitz, Katherine Reed, Mrs. W. J. Kirke, Elizabeth Woodward and Mrs. E. G. Kimball, violins; Mrs. L. Greenwald, clarinet; Beulah Robart, flute; Mrs. O. E. Lytle, trumpet; Mrs. William Bernower, viola; Mrs. M. E. Plum, cello; Mrs. Fred Wilson, trombone; Lulu Eichelberger, percussions; Catherine Bernower, piano.

The first concert of the Akron Music League artist series given Oct. 29, presented Carolina Lazzari, Grace Wagner and Renato Zanelli with Frank La Forge, accompanying. The quartet was enthusiastically received by an audience which practically filled the armory.

Margaret Matzenauer whose appearance inaugurated the Sunday popular course Oct. 24, likewise scored a brilliant success. She was accompanied by Louis Meslin.

A young soprano whom nature has gifted beyond the ordinary, is Virginia Choate Pinner who was chosen as soloist for the opening concert of the Akron orchestra Oct. 31. Mrs. Pinner, a comparatively newcomer to the city, revealed something of the remarkable power of her voice when she was heard over a year ago in a very short part in Pierne's "Children's Crusade." The following Christmas, with no preparation at all, she was called upon to supply the soprano part for "The Messiah." She has been steadily growing in popularity with local audiences and when, in this last concert, she attained the final note of Ardit's "Il Bacio" her 1500 hearers gave unmistakable approbation of their appreciation.

A noticeable improvement was marked in the work of the orchestra which, under E. G. Killeen, is now embarking upon the second year with not a single imported player among its fifty musicians. The first movement from the Schubert "Unfinished" symphony figured on the program and it is probable that more ambitious works will be presented now from time to time.

Edouard Perrigo, concert master of the orchestra, was the other soloist upon the program.

J. F. G.

Fraternal Association of Musicians Inaugurates Officers

The ninth year of the Fraternal Association of Musicians opened on Tuesday evening, Oct. 26, under the leadership of the newly elected president, George E. Shea. An informal dinner was held at Allaire's, followed by inauguration of officers conducted by the retiring president, Louis J. Sajous. An impromptu program was offered by John Burnham, Irvin F. Randolph, Irma Horst Correll, pianists; Robert Morris Treadwell, organist; Grace K. Westerfield, soprano, and President Shea in French and English recitations.

J. Fischer & Bro. to Publish Gaines's Prize-winning Madrigal

A new name on the list of composers whose works bear the imprint of J. Fischer & Bro., music publishers and importers of New York, will be added when Samuel Richard Gaines's madrigal for chorus of mixed voices, à cappella, is brought out. This work, which bears the title, "A Shepherd's Song," won the prize of \$100 this season, offered by the Chicago Madrigal Club. The composition will be performed at the second concert of the club this season. The judges of the eighteenth annual competition were D. A. Clippinger, director of the club; Leo Sowerby, and Adolf Weidig. George Fischer, president of the publishing company, hopes to have Mr. Gaines's work on the market by Dec. 15.

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How It Felt to Give the First Recital in Westminster Abbey Told by Mme. d'Alvarez

Peruvian Contralto Requested by Dean of the Abbey to Aid Restoration Fund—Recital Netted 500 Pounds, Sterling—Singer Decries Jealousy Among Artists—Declares There Is Room at the Top for Many—Discovers Fine Voice in Young London Actress

A GREAT event in the life of any artist is some unique distinction in their career. With one, it is a new rôle created or, perhaps, a new interpretation of an old rôle; with another, a song discovered, or maybe some unusual honor bestowed by a person of prominence. Marguerite d'Alvarez, the Peruvian contralto, who landed in New York on Nov. 12, however, had a privilege, shortly before leaving England, of which any singer might be proud. She gave a song recital in Westminster Abbey, and, what is more, was the first singer ever to do it.

"The way it happened was this," said Mme. d'Alvarez to a representative of MUSICAL AMERICA, "I gave a recital in Albert Hall, and as the London public has always been very good to me, the place was crowded. They even waited by the hundred to see me come out, and when I got to the top of the steps, they applauded and asked me to make a speech. I simply couldn't! It was all I could do to thank them and hurry to my motor. Well, the very next day I had a note from the Dean of Westminster Abbey asking me if I would give a recital in the Abbey for the benefit of the reconstruction fund. Of course I was overwhelmed with the honor, and said I should be delighted, so it was all arranged."

"When I got to the Abbey there was a crowd around all the doors and I was told that 3000 had been turned away. It was certainly packed inside. When my time came to sing and I stood at the head of the great nave, I was so moved that I could hardly sing a note. Think of singing there where Purcell and Handel lie, and all the other great men, not only musicians but poets and states-

men! Do you wonder I was thrilled? During the recital they took up a collection and got 500 pounds. They had expected only about 100 and had not enough bags to hold the money or they might have had even more. The applause, of course, was silent applause, a cough here and there, and even a sob or two, but it was to me a far greater tribute than any roar of hand-clapping that I have ever had given me!

"So, I shall feel now, when the restoration of the Abbey begins, that I have at least added one pinnacle to a flying-buttress and helped preserve one of the world's great monuments.

"One thing that interested me more than I can say, and touched me as well, was receiving a letter from a young girl who had been at the Abbey. She wrote that my singing had been a far greater inspiration than any sermon she had ever heard and that music to her was a religion that pointed out the Way, as nothing else could.

"I think if singers realized this they might take a different attitude to each other. One thing I cannot understand, is why singers like to regard songs and operatic roles as their own personal property. Why should they? I don't mind people singing the songs I sing or the operatic parts. If they do them better than I, all credit to them, and I am glad to learn where I have failed. If they don't do them so well as I, again, why should I care? Recently in Paris I gave a number of songs I had found to one of the singers in the Metropolitan. She thought at first that I was joking, and it took her some time to realize that I was acting in perfectly good faith.

"I know another operatic artist, one of your greatest, who threatened to leave Covent Garden if the rôle of *Tosca* were sung by another artist announced. This,

points, which are a poetic sense, a touch capable of much delicate tone-color, and ability to produce pure arpeggios, were much better displayed in Chopin's Ballade in G Minor, Impromptu in F Sharp, the wonderful nocturne in C Minor, De-



© Underwood & Underwood

Marguerite d'Alvarez Arriving in New York on the Baltic for Extended Concert Tour

it seems to me, was a confession of inferiority on her part. She couldn't have

bussy's "Reflets dans l'Eau," and pieces of lesser musical value by Fauré, Du-bois, Vogrich and Paganini-Liszt.

A fair-sized audience applauded Mr. Echániz's best efforts with evident sincerity.

B. R.

Youthful Cuban Pianist Effects New York Début

A youthful Cuban pianist, Pepito Echániz, made his début in Aeolian Hall on the afternoon of Nov. 11, playing an ambitious program which included several indisputable masterpieces. In these, viz.: The Bach-Busoni "Chaconne," the Franck "Prélude, Chorale and Fugue," and Chopin's so-called "Heroic" Polonaise, the youth was at a disadvantage, inasmuch as they require arms of supple steel, a sense of the epic, and pedaling of the most finished order. His strong

Notes of Chicago Studios

Gertrude Mandelstamm, pupil of Alexander Raab, has been engaged for a four weeks' tour in Minnesota, Iowa, South Dakota, Illinois and Ohio with the Kryl Concert Company.

Anah Webb, pupil of Leon Sametini, has been engaged by the Chicago Operatic Quartet for its concert tour this season.

The concert given by the Chicago Musical College in Ziegfeld Theater Saturday morning was presented by students in the piano, violin and vocal departments, the following taking part: Lillian Levinson, Flora Phillips, Ruth Miller, Orilla Kraft, Ethel Stenn, Herbert Brandvig, pupil of Frederik Frederiksen; Mark Hoffmann, pupil of Rudolph Reuter; Edythe E. Gilfillen, Anah Webb, pupil of Leon Sametini; Louise Trevor, pupil of Adolf Muhlmann; Carolyn Schuyler, student of Alexander Raab.

Applaud Kitchell Pupils

Pupils from the vocal studios of Charles Kitchell have many interesting and varied engagements booked.

Marie Bashian, the Armenian soprano, whose concerts in and around Chicago were so successful this past summer, presented her lecture-recital of folk-songs in costume at the Brooklyn Academy of Music, Nov. 12, and at Columbia University, Dec. 1, following which she will fill engagements out of town.

Annetta Ribecova, lyric soprano, who toured as soloist with Vessella's Band in the South, and in Canada during the summer, has been re-engaged by Mr. Vessella for a tour beginning in January, prior to which she will concertize throughout Georgia.

Blanche Stoney, soprano, has been re-engaged as precentor of the Williams Avenue, M. E. Church, Brooklyn. She will be soloist at the Brooklyn Y. M. C. A., Nov. 14.

Elvire LaMar, contralto, has been engaged for a tour of Georgia, to begin in December.

Frances Dwight Woodbridge is teaching in Stephens College, Columbia, Mo., where she is head of the vocal department.

At his studios, Mr. Kitchell has begun his critic classes for the season and is making arrangements for a series of lectures.

been sure of herself or she would not have had the slightest apprehension. I should have felt that I did it so well that no one else could touch me, and then if the other artist 'walked away with it,' as you say over here, well—*le roi est mort, vive le roi!* But, after all, there is plenty of room at the top for more than one artist!

"I enjoy song recitals almost as much as opera. They are in a way, a far greater strain than opera, not only because the singer has to do the whole thing, but also because in song recitals you have to dress and undress a word and lay it bare to the bones in order to 'put it over.' Then, a real artist, as I said to an interviewer in London recently, has to take her audience along with her to lands where Cook's tours will not transport you for seven-and-six. If the public realized this there would be no empty seats."

"But all artists do not have such powers of transportation," suggested the interviewer, "in fact, very few do."

"Yes, I suppose so!" said Mme. d'Alvarez. "And more shame to them that it is so! Well, I am going to see what I can do here. I have had much success as a leader of personally conducted tours to the Land of Fancy, in England, and I hope to have as much in America, and I want the American public to love my brain-children as much as I do, and to take them to its heart."

"One thing more I want to tell you, and that is, I think I discovered a remarkable voice just before leaving England. I went to see 'Tosca,' the dramatic version, at the Aldwych Theater, and was greatly struck with the speaking voice of a young girl who acted the part of the boy, *Gennarino*, in the first act. In one or two places she uttered a little cry of joy that was almost a musical sound, and I was so impressed that I wrote her to come to see me. She had never sung, but had always wanted to do so. I tried her voice and found it to be a beautiful pure soprano. I told her then that I was going to put her with a good teacher. She overwhelmed me with thanks, but I said to her that that was all very nice, but what I wanted was work, and that when I got back to London in the spring I expected to find not a student but a rival."

"We shall see!" said the singer. "It is true that very few of these 'finds' turn out to be anything but hideous disappointments, but I suppose we must go on trying because it is the duty of every artist to pass on the torch to the younger generation."

JOHN ALAN HAUGHTON.

CHICAGO BOWS TO KREISLER

Sold Out House Greets Violinist, Who Again Renews Popularity

CHICAGO, Nov. 11.—Fritz Kreisler showed that he has lost none of his old-time popularity, when the Auditorium Theater was completely sold out for his recital last Sunday, three days in advance of his appearance. There was a rush for the doors by disappointed devotees, who offered three and four times the price of admission tickets to those who held them, and the latter were loath to part with their tickets.

The light, exquisite tone that has been so loved by his hearers was again in evidence, with the flawless technique and broad musicianship which have endeared him to thousands. His music-hungry audience kept him playing extras long after his scheduled program was finished.

F. W.

At his concert on Oct. 14, in Chicago, Louis Graveure sang at the end of his program as an encore Frederick W. Vanderpool's "The Want of You."



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The Bitterness of the Unattainable

To the Editor of MUSICAL AMERICA:

In the Nov. 6 issue of MUSICAL AMERICA your eminent critic H. F. P., in reviewing Gabrilowitsch's recital and contrasting his wonderful art with that of the average pianist, discloses a side of the critic's nature which, although most regrettable, has also an aspect of humor.

The severest punishment which he can mete out to "the whole rout of mediocrities and incapable amateurs" is that they be made "to taste the bitterness of the unattainable." This, coming from a music critic, is unfortunate in more ways than one.

Everybody will admit that critics, as a class, probably know more about "the bitterness of the unattainable" than anyone else. But nothing less than pure malice could wish such a condition on young and aspiring musicians, even though they are "incapable amateurs."

When artists and critics alike begin to realize that art is something to be loved and enjoyed as well as to be attained there will be a great deal less bitterness among critics and a great deal more attainment among artists.

JOHN DUKE.

New York, Nov. 8, 1920.

To Feature American Music

To the Editor of MUSICAL AMERICA:

I feel that already the Alliance has created a strong public sentiment for American music.



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Alice Louise Mertens

Commends Fall Issue Editorial

To the Editor of MUSICAL AMERICA:

Permit me to compliment you on the Fall Issue of MUSICAL AMERICA. The entire number is excellent. Mr. Freud's editorial at the beginning is superb. I wish every educator would read it carefully and translate into action and practise the ideals he has set forth.

I am having copies made of the entire article, to be distributed to all of our music teachers, that they may receive the message contained therein.

Cordially, **GLENN H. WOODS**,
Director of Music, Board of Education,
Oakland, Cal., Oct. 30, 1920.

Used for the Study of Musical History

To the Editor of MUSICAL AMERICA:

Your paper is so full of interest that I use it in my studio all the time. My students enjoy it exceedingly, especially in connection with their study of musical history. I feel that every musician should be familiar with MUSICAL AMERICA.

ANNIE M. P. BUNDY,
Topeka, Kansas.
Nov. 4, 1920.

"Better Than Ever!"

To the Editor of MUSICAL AMERICA:

"Circus adjectives" are so liberally employed by well-known impresarios in extolling the merits of their several artists that I see no valid reason why I should not be permitted to draw from the same source to express my appreciation of the Fall Issue of MUSICAL AMERICA, so here we are. "It is Bigger, Better and Grander than Ever!"

Slightly paraphrasing Rip Van Winkle's famous speech, "Here's to MUSICAL AMERICA's health; to its family's health. May they live long and 'prosper'!"

FRANCESCA ZARAD,
Chicago, Ill., Nov. 1, 1920.

Blanche Consolvo, the American contralto, who recently joined the operatic forces of Mondovi, Italy, has had another success as Siebel in "Faust."

PHILADELPHIA.—N. Lindsay Norden's Second Presbyterian Choir gave an interesting service of music from the sixteenth, seventeenth and eighteenth centuries.



Mischa Levitzki With His Manager, Daniel Mayer, at Saugatuck, Conn.

One of the last outings which Mischa Levitzki indulged in before opening his season at Aurora, N. Y., on Nov. 1, was a week-end spent at Judah Rock, Saugatuck, Conn., the summer home of Charles Phelps Eno of Washington, D. C. The accompanying snapshots show other members of the house party, including Mrs. Eno of Washington, Marcia Van Dresser, Gertrude Norman and Daniel Mayer, Mrs. Levitzki's manager. Mr. Levitzki will be away from New York until Thanksgiving night, when he will give his first recital of the season in Carnegie Hall.



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Program-building Must Become Science Like Tone-Production, Ida Geer Weller Believes

Mezzo-contralto Says Song Recital Program Should Be a Perfect Whole from Which Nothing Can Be Subtracted and to Which Nothing Can Be Added Without Injury—Discretion in the Use of Encores

THE cheerfully large number of singers who are regulating their program-building by an intelligible standard includes Ida Geer Weller, mezzo-contralto, who recently added to her successes with a recital at Aeolian Hall. Asked to what she attributes her success, Mrs. Weller cites the twin principles of tone-production and program-building.

From the point of view of the audience, there are only two facts of possible interest about tone-production. Either it is good enough to be a perfect vehicle for the artist's interpretations, or it is so bad that the interpretations can be apprehended only as through a cloud, darkly.

"Program building," Mrs. Weller says, "must follow the example of tone-production in becoming more and more of a science. I do not mean by this that it must become routine; quite the contrary. What American singers most need to learn in this respect is how to break away from the conventional without distinguishing themselves as freaks. At present they think it is enough if they sing their way with beautiful cold voices through a group of this and a group of that, just as any number of other technically well-trained singers could do, and add now and again a foolish little rose-and-girl-and-moonlight encore. I believe that a program should be so much a work of art that nothing could be taken away from it and nothing added to it without doing it some injury. Of course this does not deny the right to existence of a final group of



Photo by Marcia Stein
Ida Geer Weller, Mezzo-Contralto, Who Made a Brilliant Success in Her Recent Aeolian Hall Recital

songs whose names do not appear on the printed list. Such a group could be

given without the singer's resembling at all a star whom I once saw go on the stage for an encore without having decided what he'd sing when he got there.

Sustaining the Mood-Picture

"Personally, I do not even like to repeat a song until I have finished my announced program; such repetition seems to me to spoil the mood-picture which a singer should have planned to draw. By mood-picture I do not indicate the sort of program which in some instances has replaced, without improvement, the old stereotyped sort. I don't care for a program which finds room for songs of but one type, for a little of almost any one type, however lovely, goes a long way. Personality in program-building ought to appear not as a catering to any one sort of personal advantage of the singer, technical or temperamental, but should manifest itself in a wide range of emotion. It is for this purpose that a thorough technical training is so necessary."

"For my opening numbers at Aeolian Hall, I found an 'Ave Maria' by Cherubini and an aria, 'Nasce al Bosco,' by Handel, which neither Mr. LaForge, my coach, nor Mr. Spross, my accompanist, had heard before. After these I had a Grieg group, some French songs and some American. One man came to me afterward to tell me which song he had picked out of each group as his favorite. Other comments which came to me directly or through friends showed me that this was the unconscious principle on which I must have proceeded, to include in each group songs which were of varying emotional color, so that almost everyone would find at least one song in each group to suit his own strongest taste. Thus one man's choice fell on the 'Ave Maria,' 'Faith,' by Grieg; 'Un Doux Lien,' by Delbruck, and A. Walter Kramer's 'Phantasy.' Different as these may, superficially seem, there is one quality which runs through them all like a connecting thread. They are all sustained. In 'Un Doux Lien' by Delbruck, the voice part, it is true, is not; but there is a sustained melody in the piano part. And that leads me to remark on the importance of the accompanist's art. Where

should we singers be if it weren't for our accompanists? Yet we are often ungrateful enough to withhold their due recognition.

"The way I prepared the Grieg 'Mountain Maid' is perhaps unique. Once, in preparing a sea-song for the Lockport Festival, I made a joke of myself with the people at the summer place where I was staying, by singing it whenever the sea was rough. I worked out the 'Mountain Maid' similarly this summer at Long Island, while I was tramping over the hills and through the woods. Many times I sang the songs of the Aeolian Hall program while walking over the Huntington golf course, between holes. Unless our art is an essential part of our own life, how dare we hope that it may ever become deeply significant to others? There are too many interesting things to do nowadays for people to sit through a recital out of mere politeness."

D. J. T.

NEW COURSES WILL GIVE IMPETUS TO ARMY MUSIC

Anthony Montani Leads Movement to Develop Musical Leadership Within the Organization

A movement to develop music in the army along the lines which existed during the war, is being made by the War Department, and special recreational and vocational courses have been organized in the various corps areas into which the country has been divided. The purpose as outlined by Anthony Montani, supervisor of the course, is not only to foster more and better music in the army, but also to bring the activities of army camp life and that of the community into close relationship by the interchange of talent for musical events.

The recreational course lasts for a period of three months and is designed to fit the student for leadership in the musical activities of camp life. A musical intent is sufficient to have one's application considered, but certain requisites must be met before permission for study will be granted. The vocational course lasts for nine months during which time intensive work is done under the constant direction of supervisors. This course is now in operation at eight different camps.

Aside from advantages which accrue to the soldier who is successful in being accepted for training, there is an increase in pay of from \$15 to \$25 a month.

Kurt Schindler Lectures for Cleveland Y. M. C. A. on Russian Music

Kurt Schindler delivered a series of lectures on Russian music, on Oct. 29, 30 and 31, in the Cleveland Y. M. C. A. Auditorium, on the following topics: Russian Folk-Song, Russian Opera and Russian Church Music, each lecture being illustrated with examples at the piano. The success of the course was so great that each lecture of two hours had to be prolonged by additional illustrations at the piano.



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"The unusually sympathetic accompaniments of Florence McMillan added not a little to the program." — Boston Globe, Nov. 1, 1920.

"Miss McMillan, Mme. Homer's accompanist, always gave adequate and sympathetic support, and exhibited a beautifully warm and clear tone." — Montclair Times, Oct. 30, 1920.

"Throughout the program Florence McMillan accompanied in a perfect manner—her work was ideal." — Utica Telegram, Nov. 9, 1920.

323 West 75th Street, New York City

His Own Delicately Colored Music Scott's Vehicle at New York Début

THE second concert of the Philadelphia Orchestra Tuesday evening of last week, which followed the first by only a fortnight, brought about the New York début of Cyril Scott. The program occupied itself largely with his music and the young Englishman played piano and later conducted. The works exhibited were a piano concerto in C Major and two passacaglias for orchestra. None of them, to the best of the writer's knowledge, has been heard in this city before, though Mr. Scott's music is not a new story here. A movement from Bach's third Brandenburg Concerto for strings and the Fourth Symphony of Brahms preceded the new compositions, forming an approach in some respects too crushingly majestic. In effect, the order and arrangement of the program was questionable. It unavoidably exposed the new music to embarrassing, if unintended, comparisons that

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could only be detrimental, and it did not enlist the attention of the audience at its freshest and most judicial. Mr. Scott will come in for a good deal of consideration these next weeks, however, and it may be that the public will be moved to a more pronounced acceptance of his work than seemed its inclination last week. The tribute, such as it was, looked primarily personal.

Mr. Scott's entrance took the audience unprepared, almost unawares. Before the house or even the members of the orchestra were still, before Mr. Stokowski had come out, the newcomer in dinner coat and black stock, serious, not to say somber of mien walked nonchalantly across the front of the platform and seated himself at the piano. He seemed nervous and his manner was anxious throughout the concerto. When it was over, he left the stage much as he had come on, after a few automatic bows. He took no chances with his memory and played the concerto with a manuscript score some two feet high before him. He neglected to have assistance in turning the pages and as a result almost had trouble in some fast passages. He has ample technique for his difficult work, velocity and rhythm. But for all that, his piano playing is in no way big or impressive.

Idiom is Debussyan

The concerto is tenuous in musical substance, rich in effects of color and timbre. Brass is used not at all, harps, triangles, xylophones, celesta to excess. Percussive and pulsatile instruments have free play. Delicate to thinness, the work might have stood fairer chances and effected deeper impressions in smaller, more intimate surroundings. In Carnegie Hall, the exiguity of its materials o'erflows its decorative features, its often arbitrary conceits and effects, its atmospheric traits. The piano busies itself with incessant and overladen figuration. In the third movement it has something approaching an elaborate cadenza. The second, by virtue of a well-defined atmospheric beauty surpasses the others. The theme of the third is kin to some of Percy Grainger's fancies. The movement contains a fugato of no purpose more profound than a gesture of classical deference. But the idiom of the music is Debussyan. Scott cannot liberate his imagination from the spell of the faun and his afternoon dreamings. The poetic purposes of Debussy remain foreign to the Englishman, however. His pretty tinklings and tonalizations mean little beyond isolated experiments in graceful sound effect. No large object is served by these duets between piano and celesta—nothing beyond emphasizing the ethereal tone quality of the latter. And when all is finished, the thin, shallow music has come to no issue of weight.

Passacaglias on Irish Tunes

The passacaglias, which Mr. Scott conducted with generous exuberance of bodily movement, are based on Irish tunes, the first, a "Famine Song" of somber character, the second a lusty dance, "The Poor Irish Boy." It was a mere coincidence but certainly Mr. Scott's misfortune that these works came on the heels of another passacaglia—the stupendous one that forms the last movement of the Brahms symphony. The young composer tempted fate in essaying the forbidding learned form. He lacks its fundamental requirement—skill in variation and development, the capacity for melodic exfoliation. He can do little else than reiterate the melodic basis in different instrumental raiment with generally pallid counterfigures. Reiteration is, of course, the basis of the passacaglia form, but not such bald repetition. Both compositions are monotonous, the second less so because its engaging theme is more enlivening. Both follow much the same instrumental fashion, with liberal and often gratuitous percussive displays and a similar noisy play of sonorities at the close. Of such devices were not the passacaglias of the

masters, and surely Mr. Scott does little either technically or by assimilation of its style and spirit to justify a reversion to the form.

Mr. Stokowski conducted the Fourth Symphony of Brahms much as he did the third two years ago, in a spirit more pertinent to Tchaikovsky. He came closest to the truth in the andante, which had some of the sensitiveness of real poetry. The Bach moved with ponderous and sluggish tread and the string body sounded thick. For that matter, the wood wind choir, and notably the flute, had its shortcomings during the evening.

H. F. P.

LHEVINNE AND TIFFANY DELIGHT DALLAS PUBLIC

Pianist Plays with Schubert Choral Club—Zoellner Quartet Brought by University Club

DALLAS, TEX., Nov. 10.—The Schubert Choral Club presented Josef Lhevinne, pianist, in the Municipal Auditorium, Thursday evening, before an audience of 1000. He was tumultuously applauded and had to give many encores. The club sang a group of three songs and were compelled to repeat one of them. Two Texas composers were featured on its program: John M. Steinfeldt, of San Antonio, and Frank Renard, of Sherman, who was at the piano during the singing of his composition, which had to be repeated. Myrtle McKay, the regular club accompanist, was excellent in the other two numbers. Julius A. Jahn, the director, was congratulated on the progress the club had made. Mrs. W. S. Bramlett, president, assisted by officers and members of the club, held a reception after the concert for Mr. Lhevinne and Mr. Renard.

On the same night the Scottish Rite Octet sang to a large audience at the City Temple, under the auspices of the University Club of Dallas, with David E. Grove at the piano. The organization met with a cordial reception.

On Monday night E. G. Council presented Marie Tiffany in concert at the Coliseum to an audience approximately of 1200. Miss Crangle was accompanist. Miss Tiffany sang seventeen numbers and responded to numerous encores. Miss Crangle played a group of three piano numbers and was recalled for another.

Tuesday evening the Zoellner Quartet was presented at the City Temple by the University Club of Dallas. The audience greeted the musicians with enthusiasm and compelled them to add extra numbers to their program.

C. E. B.

Children's Symphony Concert Opened by Damrosch

Aeolian Hall again held its capacity audience last Saturday morning, when Walter Damrosch and the New York Symphony introduced very little folks into the intricacies of an orchestral program. Following a short talk on Imagination in Music, which inspired the audience to understanding mirth, the orchestra presented Weber's "Freischütz" Overture, the Andante and Minuet from the Handel "Clock" Symphony, two Russian folk-songs by Liadoff and finally Strauss's "Dragon Fly."

F. G.

Piastro to Follow Up New York Success With Tour of Country

Due to the success scored at his two Carnegie Hall recitals by Mishel Piastro, the latest of Russia's violin geniuses, the S. Hurok Musical Bureau is engaged in arranging his forthcoming tours. Mr. Piastro has been engaged to appear as soloist with the Chicago and Cincinnati Symphonies and two appearances with both the Boston and Cleveland Symphonies. In addition to his orchestral engagements, Mr. Piastro will be heard in all the large cities of this country, completing his season with a tour of the Pacific Coast late next spring. Mr. Piastro will give his third Carnegie Hall recital of the season on Christmas night.

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SCHIPA COMMENDED IN BOSTON RECITAL DEBUT

Chicago Tenor Appears Both as Violinist and Composer—Miriam Berson Makes Bow

BOSTON, MASS., Nov. 10.—Tito Schipa, tenor of the Chicago Opera, gave his first Boston recital last evening at Symphony Hall before an enthusiastic audience. He confirmed the favorable impression of his operatic ability by an admirable performance of arias by Wolf-Ferrari, Lalo and Massenet. His voice is a true tenor and has unusual warmth and volume as well as sweetness.

Unlike many operatic stars, Mr. Schipa has had training along other than vocal lines. He is a pianist and a composer. Last evening an effective "Ave Maria," one of his latest works, was well received by the audience. Another interesting novelty was "Princessita" by J. Padilla.

Mr. Schipa was recalled many times to the footlights. Mr. Longas played the accompaniments in a capable manner.

Miriam Berson, soprano, gave her first public recital, also last evening, at Jordan Hall to a good-sized, friendly audience. She chose a program which included folk-songs and an aria from "La Gioconda" as well as many concert songs. Among the latter were three effectively written numbers by Howard D. McKinney, who was obliged to rise in his place in the audience and share the applause for his "De San'man's Song," "In My Soul's House" and "Salutation to the Outdoors."

Miss Berson displayed a voice of excellent quality and wide range. Edith E. Torry played the accompaniments efficiently.

J. T.

Huge Audience Greets Merle Alcock at Her First Fort Worth Recital

FORT WORTH, TEX., Nov. 6.—One of the largest concert audiences ever seen in Fort Worth greeted Merle Alcock at her initial appearance here Monday night, under the local management of the Euterpean Club, when she sang a well-diversified and enjoyable program. Every group was encored and the charming little Russian lullaby, "Tiappa," by Moussorgsky had to be repeated. This was the initial concert of the Euterpean Club course of three concerts, given at popular prices.

C. G. N.

Helen Hopekirk Will Divide Her Time Between Boston and Scotland

BOSTON, Nov. 1.—The many friends and pupils of the noted composer and pianist, Helen Hopekirk, gave her a warm welcome, recently, on the occasion of her return from her native city of Edinburgh, Scotland, to her adopted home, Boston. She now plans to divide work every year between these two cities—wintering in Boston, and summering in the Scottish capital, where she already has a growing clientele.

C. R.

Japanese Folk-Songs Exemplified in Gertrude Ross's New Cycle

Frances Sonin, American soprano, is using on her Japanese programs two numbers, "Fireflies" and "Butterfly," from the Japanese cycle, "Art Songs of Japan," by Gertrude Ross. The words are translated from ancient Japanese poems, and the melodies are based on authentic Japanese musical themes. Mrs. Ross has given a very dainty and modern touch to each song in the cycle which is being used extensively illustrating Japanese folk-song.

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TOLEDO WELCOMES FAVORITE ARTISTS

Braslaw and Edward Johnson
Hailed in Second Concert—
Gabrilowitsch Plays

TOLEDO, OHIO, Nov. 6.—Two stellar attractions held the attention of the musical public last week. On Monday evening, the second concert of the School Teachers' Course brought Sophie Braslaw, contralto, and Edward Johnson, tenor, to Scott Auditorium in a joint recital, a re-engagement from their tremendous success of last season. Rarely do Toledo concert-goers show such enthusiasm and decided approval as they did for these two singers. The program was one of great variety and included many modern songs in the Russian, English and American schools. Mrs. Ethel Cave-Cole accompanied Miss Braslaw and Edgar Nelson played for Mr. Johnson.

On Thursday evening the first number of the Toledo Piano Teachers' Associa-

tion opened the course in Scott Auditorium with a recital by Ossip Gabrilowitsch. It was a sold-out house with many seats on the stage, and was a huge success for the Association, which for the past three years has been working so faithfully to bring the piano recital into its own in this city. Mr. Gabrilowitsch played an all-Chopin program, which included the B flat Minor Sonata, and we heard Chopin played as we have rarely heard it before. Especially interesting was his reading of the Sonata and twelve of the Preludes. J. H. H.

Clifton Wood Shows Serious Art in Boston Recital

BOSTON, Nov. 9.—Clifton Wood, baritone, gave a recital in Steinert Hall last evening, accompanied by Mrs. Margaret Gorham Glaser at the piano. Mr. Wood sang conscientiously throughout, taking great care to enunciate properly and to give the emotional value which each number called for. His voice was generally pleasing and well handled in many heroic passages. The accompaniments played by Mrs. Glaser were efficient throughout. J. T.

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Riesenfeld Sees "Movie" Theater As Trial Ground for Young Talent

Director of Three Broadway Houses Says He Prefers to Take the Young Artist on the Way Up, Rather Than the Great Names on the Way Down, from the Heights—Some Artists Who Have "Graduated" from His Theaters

"I CATCH MY SINGERS YOUNG," said Hugo Riesenfeld, laughingly the other day, "and then I see that they get their training. They stay in my Rivoli, Rialto and Criterion for a year or two in all and then I want them to leave me. If they are not fit to go higher after two years or so I feel that I have made a mistake."

The director of three of the five motion-picture theaters on Broadway was discussing the incidental programs that he builds around the feature pictures at his houses. Some one suggested that it would be better policy from the box office standpoint if he got one singer with an established reputation instead of three or four or five—and sometimes a chorus—whose names are unknown to the New York public.

The man who supplies music to 5,000-000 persons a year smiled. "Maybe if I hired a theater for a month and put on performances to catch the public and their pennies that would be the best way," he said, "but it is my hope that my three houses have become New York institutions, to which the public goes on faith. You know that I advertise my attractions and yet time and again patrons, after they have presented their tickets at the door, ask my attendants what feature picture is being shown. I might accuse the person who does that sort of thing of being blind or careless. Instead I accept it as a compliment to the management. The public takes us on faith.

"Now," said the director, "we can tell you how that faith is obtained. I might make the usual bromidic remark and tell you that we have kept faith with the public, that we have given them good shows and good pictures. However, that is not for me to say. The houses speak for themselves. What I do wish to make clear is that the American public is eager to recognize talent more than names if the managers will give it half a chance. Of course, if you can give the people both famous names and great talent you have the ideal combination. We can do that in our pictures, but not in our music. So we aim at talent rather than fame. A critic once said about our houses: 'There they take the young artist on the way up when he has a real voice or real dancing ability and the enthusiasm of youth. Others have tried to exploit the public by engaging singers and dancers on their way down from the heights, merely because they knew the names would attract attention. The Riesenfeld method has succeeded.'"



Photo by Arnold Genthe
Hugo Riesenfeld, Director of Three of New York's Leading Motion-Picture Houses

A glance through the programs of the Rivoli, Rialto and Criterion showed how much those theaters had done for their artists. First on the list was Anne Roselle who, as Anne Rosner, sang at the Rivoli and Rialto and delighted hundreds of thousands with her delightful soprano voice. Miss Roselle is now with the Metropolitan Opera Company. Marion Rudolfi, under the name of Marion Chamlee, sang solos at the same houses before he, too, joined the Metropolitan forces. Jeanne Gordon, contralto, and Helena Marsh, mezzo, are in the same company.

The Chicago Opera took two singers from the Rivoli and Rialto to the Metropolitan's three. Carmen Pascova, mezzo, joined the Windy City organization last year after a year with the two Broadway houses. Ralph Errolle, tenor, is in the same company.

Vincent Ballester, baritone, whose singing with the Gallo forces only a few weeks ago was one of the treats of the opera season presented by that organization, is a recent graduate from the Riesenfeld theaters. So is Count Basano, basso, who was known as Grimaldi to the motion-picture music fans.

Others who have achieved success and moved on are almost too numerous to mention. Among the best known are James Hariot (Colin O'Moore), tenor, who has been singing in concert with much success; Greek Evans, baritone, with the Scotti opera forces; Desire Deffre, baritone, with the Covent Garden opera; Mary Ball, soprano, with the Toronto Opera Company; Jean Cooper, contralto, well known in the concert field; Regina Vicarino, soprano, who is singing in opera in South America, and Blanche da Costa, soprano, who has achieved success as a concert singer.

Luisa Tetrazzini, coloratura soprano, will give her first New York recital in the Hippodrome on Sunday evening, Dec. 5. She will be assisted by Max Gegna, cellist; Francesco Longo, pianist, and J. Henri Bove, flautist.

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NEW MUSIC: VOCAL AND INSTRUMENTAL

Mortimer Wilson's Organ Sonata In C Major

Dedicating it to Dr. William C. Carl, Mortimer Wilson has written a fine Sonata in C Major (*Composer's Music Corporation*) for the organ. It is a work rich in themal variety, original, and of great rhythmic interest. It makes no concessions to the commonplace in any of its four movements: the *Allegro moderato* with its big, broad climax of closing effect; the lovely and expressive *Adagio*, the contra-rhythmed *Scherzo*, or the freely and finely developed final *Allegro non troppo*. It is emphatically a work for the serious organist, the artist, and not for the worshipper of "Andantinos" simply succulent.

New American Numbers for Male Chorus

"The Last Hour," by A. Walter Kramer, already so widely sung as a solo song, is issued in this form probably because of the demand made for it by male choral societies. There is an incidental solo in it for tenor or soprano. Mary Turner Salter's "The Death of Love" is an expressive choral *Andante*, while W. H. Neidlinger's "De Massa de Sheepfold" matches its emotional words with music quite as emotional. Charles Gilbert Spross's "Sweet, Sweet Lady" is a charming thing, light, graceful, taking, the very music for its Frank Stanton poem. It is one of those numbers a male chorus usually "puts over" with ease.

Two Songs of Sentiment

Sentiment makes the songs go 'round as love does the world. "Someone Worth While," for high and low voice, and "Your Smile a Pearl," for high, low and medium voice (*Huntington & Dilworth*) are both by Ward-Stephens, and the first bears the injunction: "To be sung by the male voice." They are nicely expressive, though of the two the second, very spontaneous in melody and happily harmonized, would seem to voice the greater appeal.

An Ignaz Friedman Piano Album

As Friedman is coming here soon, and will no doubt play a number of his own compositions, this "Friedman Album" (*Universal Edition*), which has just come to hand, and which contains sixteen selected pieces by the Polish master, will, no doubt, interest pianists. Aside from numbers originally his own, such as the "Tabatière à musique," the Passacaglia, the "Love and Sorrow," "In the Village Tavern" and others, most of which have already been considered in these columns in other editions, there are three delightful transcriptions: of Couperin's "La tendre Fanchon," Dantrieu's "Le Caquet," and Gartner's "Viennese Dance." The album is well worth having.

Four Books for Beginning Violinists

All publishers look with tender care to the needs of the beginner. Is it because more begin the study of an instrument than finish it? Be that as it may, these four books are excellent of their kind. A. von Ahn Carse contributes twelve pieces, a first volume of six in the first position, a second of six in the second and third, under the title of "The Violin Teacher"; Jasper Graham's "Very First Lesson on the Violin," on the open strings, are also in the form of short pieces; while Robert Pracht's "Twelve Easy Pieces," intended for beginners on the piano as well as the violin, are supported by Frank E. Kenndie's "Four Elementary Studies." (*Boston Music Co.*) All these collections are

provided with piano accompaniments, and in the case of the von Ahn Carse, Pracht and Graham books, there is a separate edition of the violin part for ensemble class use.

Six Songs of Direct Appeal

Anguish in My Heart," and I Dreamed a Dream," May Hartmann's "My Ain Countree," and Oley Speaks's "Memory of You" and "Pegging Along" (*G. Schirmer*) are all songs whose appeal is direct. The three songs first mentioned, for high voice, with the exception of "I Walked with Anguish," which a mezzo may also encompass, are nicely and expressively written in contrasting moods, which also applies to the Hartmann melody, for high or medium voice, with its touch of the Caledonian brogue in text and tune. Mr. Speaks's "Memory" song, for high, medium and low voice, will wake tender echoes in soulful hearts; while his "Pegging Along" is one of the most taking little ballads of the type—a sort of six-eighth marching swing married to an amatory tune—which he has written.

F. H. M.

Maestro Buzzi-Peccia Gives Us a Fine Part-Song

From his song, "Fede," an Italian song published some five years ago, A. Buzzi-Peccia has made a splendid sacred hymn for chorus of mixed voices, which has just been published under the title "The Justice of God" (*G. Schirmer*). The text is now English and is an excellent one. There is a four measure prelude,

Allegro maestoso, followed by the chorus in unison, *un accompagnato*, *Andante recitativo*. The recitative over, the chorus begins *Andante molto moderato*, C Minor, in very Italianate style, richly expressive. The tonality changes to C Major and then there works up a big climax, leading to the *Allegro maestoso* with which the piece opens, stoutly harmonized and most effectively designed. Like the composer's famous "Gloria" it is a composition which may be sung either in concert or in church. There is a misprint, the final note in the right hand of the piano part, which should be C and not A, as printed.

A. Buzzi-Peccia

A New Borowski Song Appears

The widely known and esteemed Chicago composer, Felix Borowski, is better known to us as the composer of other things than he is as a writer of songs. Yet that he can write a very good one he has demonstrated in "Love and Memory" (*Darch, Inc.*), introduced by Florence Hinkle at her recital at Aeolian Hall, New York, on Nov. 8. Mr. Borowski has chosen a fair text by Mathilde Blinn and has written to it simple, straightforward music that is attractive. It is in spirit quite unmodernistic, yet it has a true appeal and proves that a composer of distinction like Mr. Borowski can do a simple song with no less success than a creative musician of less ability; in fact, the song reveals in its piano accompaniment, which is beautifully conceived, many a proof of this musician's mastery. We question very much the advisability of setting the four syllable sanctuary as a three syllable word, "sanctu'ry." The song is for a high voice.

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Mme. HELEN STANLEY
Prima Donna Soprano

Sang at Her Recital, Carnegie Hall, New York, on November 8th

"TIME O' DAY"
By Cyril Scott

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The Goossens Sonata for Violin and Pianoforte

Long have we had in our possession this work by the young British composer, Eugène Goossens, whose music we had the pleasure of introducing to the readers of this journal in an article in September, 1917. Although it is a sonata for violin and piano like all modern works in the form, the title page calls it "First Violin Sonata" (*J. & W. Chester, Ltd.*) But no one must think because of that that the work is in any way a solo work for violin with the piano in the background. It is not. Mr. Goossens is much too fine a composer to treat two instruments in a sonata in any but an equal way.

The sonata is in E Minor and comprises three movements, I. *Allegro con anima*, E Minor, 3/4, II. *Molto Adagio*, A Flat Major, common time and III. *Con brio*, in no key that we can think

of, 6/8. This last movement begins like a *scherzo*, instead of like a finale and bears the signature of one flat. Is it in D Minor, Mr. Goossens? The second theme first appears in D Flat Major and on its restatement in E Major, this time in canon between violin and piano. Then the original tempo of the *Con brio* returns and movement goes on in this manner up

to the third measure of the second line of the last page. Here, for reasons that we have been quite unable to discern, Mr. Goossens jumps into an *Allegro giocoso*, A Major (mind you, *A Major! ! !*) 2/4 time, and closes the sonata with eleven measures of this. We have met with abrupt endings in ultra-modern works, but never with one like this. It is baffling, to say the least.

Unconventional the sonata is and unconventional we note our comment on it. We have actually talked about the last movement first. Of the first movement we must record that it is an exquisite *Allegro*, its themes original and its development of the kind that we have a right to demand of a musician of Mr. Goossens's gifts. He has written little that is finer than the last two pages in E Major of this movement. He is a harmonic lyricist *par excellence!* And the slow movement is rich in the beauties this young composer knows so well to set down. There is an Oriental tinge in his main theme of this section, wonderfully offset by the *pianissimo* bite of his accompanying harmonies.

The violin part is very taxing, and the piano part is also only for a big and broad player. Others had better leave it alone, as they will not be able to make much of it and will gain little insight into the message of Goossens by their uncomprehending performance and consequently reveal nothing of the burden of the work to their hearers. We in America are anxiously awaiting a performance of this sonata. Who will do it for us? The work is dedicated to Albert Sammons, considered by many the leading English violinist of the day, who has already played it in England.

* * *

Horace Johnson Sets a Poem by Sara Teasdale

The poems of Sara Teasdale have been the source of many a fine song in this country these last five years. And one of the best songs they have brought forth is Horace Johnson's "Flames" (*Carl Fischer*), issued in two keys, high and medium. Beginning in an unaffected manner on the text, "I watched a log in the fireplace burning" Mr. Johnson works out his poem with real climactic effect, changing his tempo as well as his tonality where the poem calls for it, leading in a harmonically subtle bit of recitative over into his final *Allegretto*. There is, indeed, a bright future for the American song composer, when young men like Mr. Johnson can produce art songs as excellent as this one. Mr. Johnson is a pupil of Bainbridge Crist and we are happy to see that in his song composing he holds the ideal of his teacher before him, and holds it high. "Flames" is a recital song of unusual worth.

Great Songs by a Modern Spaniard, Joan Manen

Were one to search through the song literature of present-day Germany and Austria for settings of German poems that touch a very high plane, we doubt very much if finer songs than those in these two albums by Joan Manen, the Spanish violinist and composer, could be found. Senor Manen, who is now in America on his first tour, has lived long in Germany and Austria, where he is esteemed as one of the great musicians of our time. Natural, then, is it that he has made his songs of the inspiration of German poets. "Fünf Lieder, Op. A-4" (*Universal Edition*) comprise some of the most beautiful compositions for voice and piano that modern times have given us. These are all settings of poems of Elsa Laura von Wolzogen, poems of great imaginative power, which one can well believe stimulated the composer to his superb utterances.

There is the first in the album called "Chopin," in which the composer has accomplished what is almost unbelievable. He has created in a sustained *Molto tranquillo, quasi adagio*, 6/8, D Flat Major, a mood so beautiful that the hearer is immediately entranced.

The poem tells of one who has found a house of dreams surrounded by flowers that told of sadness. The night is a rainy one and into its silence drifts a melody of Chopin, played by soft hands and sung by a girl's voice. And here the unbelievable is accomplished, in that Senor Manen brings into his

own music a bit of the famous Nocturne, Op. 9, No. 2, in the piano, while the voice sings its own music against it. Earlier in the song a bit of the so-called "Raindrop" Prelude is similarly presented in the piano, while the voice is silent. The poem goes on to narrate that the listener is lost in tears, that he cannot bring himself out of his sorrow. And the song ends with lines that tell us that this is what happens when a gloomy evening (*ein schwerer Abend*) and a departed joy meet. It is a song that alone would make its composer's reputation. The other songs in the album are "Mitternacht," "Rosenbaum," "Lenz-Tageweis" and a two-page song "Reife" that matches the song "Chopin" in every way. Richard Strauss at his best might have felt proud to have composed "Reife"; it is not unlike him in more than one respect. Perhaps the line is clearer than he was wont to permit, even in the days of "Traum durch die Dämmerung" and "Freundliche Vision," but unlike his superb and rich songs this "Reife" is not. When this song is heard in America, these will be wonder expressed at why Manen songs have not been given here before.

The other album before us, "Vier Lieder, Op. A-10" (*Universal Edition*), is likewise notable, containing the "Schimmernder, flimmernder Schmetterling," and a piquant Serenade, both to poems by Margarete von Schuch, a wondrous song "Der Totenkranz," poem by Louis Zacharias, in which Senor Manen has given us a rhythm in *Adagio*, C Major, that we have not known before, and "Prinzesschen," also a Zacharias poem, bright and gay with a *Meno Mosso* section in it that is entrancing. These songs are all for high voice, while those in the first album are more for a medium voice, with the exception of "Mitternacht" which ends on a high G sharp.

The idiom of these Manen songs is difficult to describe. They were composed as far back as 1910 and yet harmonically they are vital in 1920. Senor Manen was obviously ahead of his time with these songs and we would not be at all surprised to learn that they were not understood when they were first sung abroad. But now they will be understood and valued as the expression of a significant creative musician. Their bigness rests on their tremendous sincerity. Some songs impress us because of the manner in which they are expressed. Senor Manen's execution of his material comes naturally with the material itself. One takes for granted his technical mastery; it is there in the songs, but it never obtrudes.

A. W. K.

Rumor says that Shreker's operas will be sung at the Metropolitan next year.



Eugène Goossens



Joan Manen

**Florence Easton Soloist
with Damrosch Orchestra**

Walter Damrosch evidently has great faith in Henri Rabaud's E Minor Symphony. He has produced it here several times, the last a year or two ago, and though it created no noticeable stir at that time he devoted the better part of another hour to it at the New York Symphony concert in Aeolian Hall Nov. 7. Another hearing merely bore out the earlier impression. The symphony is skillfully made music, sometimes disclosing a real emotional basis, sometimes achieving its effects by means of palpable artifice. Throughout the hand of the adroit manipulator of orchestral materials may be felt. But in the last analysis—and even discounting the genuineness of the feeling behind the surging first movement—the work is a carpentered production, the deed of a modern *Kappelmeister* with the idiom and methods of several modern masters at his fingers' ends. Most frequently Mr. Rabaud invokes Wagner, occasion-

ally Tchaikovsky, Massenet, even Grieg. His ingenuity of scoring, however, considerably surpasses his faculty for true development of his materials and, like all composers so inhibited, he has recourse to thematic repetitions rather than working out. The use of thematic community is of slight significance in a work that has so little to say. The real futility of the symphony lies in its unoriginality, in the fact that everything it does has been done better by others. Mr. Damrosch's forces played it with great energy, and the last two movements (the weakest) came in for a cordial reception.

The remaining orchestral numbers of the concert were the "Lohengrin" prelude—which received a slovenly performance—and Tchaikovsky's Fantasie on Shakespeare's "Tempest." One seldom hears the latter, and with good reason, though its portrayal of the storm is noisily effective. Despite the inferiority of ideas, the composition was not unwelcome in view of the incessant repetitions of the "Romeo and Juliet" and "Francesca,"—superior though they are. Mr. Damrosch might even find the continually neglected "Hamlet" worth a resurrection or two.

**There Was No Adverse Criticism From the
New York Papers**

Press opinions of

RALPH LEOPOLD

Aeolian Hall Recital, New York City,
October 26, 1920.

Ralph Leopold entertained a large audience at Aeolian Hall last night when he offered an interesting programme of piano music. The Bach music he gave with a technic swift and sure and with fine clarity of style. His general work showed advancement on the poetic side of his art. The Beethoven Sonata was given with musicianly taste throughout and the slow movement was noteworthy for musical feeling.—*New York Herald*, Oct. 27th, 1920.

In the evening Ralph Leopold played a program of Bach, Beethoven, Chopin, Liszt, Rachmaninoff and Balakirew numbers. Mr. Leopold, who played here for the first time last season, again exhibited sound musicianship and playing.—*New York Tribune*, Oct. 27th, 1920.

Mr. Leopold's audience was large, fashionable and appreciative. As an interpreter of the classics he has admirable qualities. In his performance of the Bach-d'Albert Præludium and Fugue his octave work was superb, the polyphony was clearly presented and his tone was luscious. Beethoven's Sonata, Op. 31, was played with a thorough understanding of its artistic worth. It was eloquent, technically brilliant and richly colored in its dramatic import.—*New York American*, Oct. 27th, 1920.

Mr. Leopold has a smooth, singing tone and delicacy in light passages that belong to the romance of youth. His audience was large and most appreciative.—*The Morning Telegraph*, Oct. 27th, 1920.

Ralph Leopold reappeared before a large audience in Aeolian Hall last night. He gave an unaffected, musicianly and clean-cut performance.—*The New York Times*, Oct. 27th, 1920.

It was when he came to his finishing group of more unfamiliar snatches that Mr. Leopold, who is something of an impatient explorer, grazed the high places. Liszt's D flat major Consolation, Arnesky's "By the Sea Shore"—a literally Black Sea, no doubt—Rachmaninoff's Humoresque and Balakirew's second Scherzo—here were things to capture interest and some little fascination.—*The Sun*, Oct. 27th, 1920.

Ralph Leopold displayed his usual sound musicianship. And that does not intend to condemn Mr. Leopold's splendid work with faint praise. It was in two Chopin Mazurkas that his crystal, clear-cut fingering and fine sense of musical values were most appreciated.—*The Evening Mail*, Oct. 27th, 1920.

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FLORENCE HINKLE SOPRANO

Sang at her Recital at Aeolian Hall, New York City, November 8th, 1920

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"ALOUETTE ET CIGOGNE"
By FELIX FOURDRAIN

"COME WITH ME"
By H. T. BURLEIGH

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Florence Easton's delivery of "Dich Theure Halle" and Elsa's "Dream" was the real event of the concert. What joy passing words after so much inferior singing to mark the glorious voice, the superb style, the matchless enunciation of the Metropolitan's greatest artist! Here are vocalism, schooling, authority, breadth and splendor of utterance, worthy of the days when there were giants on the operatic stage. And how it all whetted the appetite for Miss Easton's approaching *Elsa!*

H. F. P.

**Record Offer for
Germaine Schnitzer
in South America**



Germaine Schnitzer, Noted Pianist, Who Will Tour Latin-American Countries

Arrangements are under way to bring Germaine Schnitzer, distinguished Austrian pianist, to South America for a concert tour during the summer of 1921. It is said that the terms of the contract call for the highest remuneration ever paid a woman pianist in that country.

Mme. Schnitzer is still in the United States, but is preparing to leave in January to go on an extensive concert tour of Europe. During the last few months she has been unable to keep a number of engagements, owing to the sickness of her husband and children, but her many friends will be glad to hear that all is well again with the family of this noted artist.

Hempel and Laurenti Delight Buffalo Musicians

BUFFALO, N. Y., Nov. 3.—Frieda Hempel and assisting artists gave the first concert of the Musical Arts Company before a large audience, on Nov. 2. The *fioratura* numbers, which were sung with the assistance of the flautist, A. Rodeman, brought her the greatest measure of applause, but these were not commensurate with her singing of the Reger, Schumann and Schubert songs, given with English text, and sung with exquisite charm. Mario Laurenti, baritone, made an excellent impression. Both Mme. Hempel and Mr. Laurenti were recalled many times. Coenraad V. Bos accompanied Mme. Hempel, and N. Val Peavy served in similar capacity for Mr. Laurenti.

F. H. H.

Jacques Thibaud writes from London that he has "just finished a splendid tour of England and Scotland, and is leaving for Paris." He will sail for America early in December for a long tour.

**LHEVINNE RECITAL
STIRS SAN ANTONIO**

**Chaminade Choral Society
Sponsors Pianist's Visit—
Tour of Mexican Band**

SAN ANTONIO, TEX., Nov. 6.—The notable musical event of the week was the appearance of Joseph Lhévinne in recital, Friday night, Nov. 5, in Beethoven Hall, when he created a great and legitimate sensation. The attendance was exceptionally large for a piano recital and Lhévinne was unable at times to proceed with his program, so continued was the applause. A superb exhibition was given of poetic insight, exquisite refinement and finesse. The Chaminade Choral Society, who, in conjunction with the Tuesday Musical Club, presented Lhévinne, sang two numbers with Hilda Briam in a soprano solo. The songs showed admirable work on the part of the director, Julien Paul Blitz. Flora Briggs accompanied efficiently.

A week's engagement of the Banda Mexicana de Estado Mayor, under the auspices of the Mexican Trade Bureau of the San Antonio Chamber of Commerce, was a colorful event and exemplified the valuable part which music may serve in the fraternization of nations. A formal concert introduced the band and its distinguished leader, Melquiades Campos, Oct. 30, and Beethoven Hall overflowed with an audience whose applause amounted to a continuous ovation. The band numbers 102 skilled musicians and is splendidly balanced. Fifteen or more concerts were given in public parks and plazas, schools, hotels and civic clubs. The band is making a tour of American cities en route to Alaska.

At the fortnightly meeting of the Tuesday Musical Club, Nov. 2, at the home of the president, Mrs. Eli Hertzberg, a continuation of the study of music of the classical period was the afternoon's program, under the direction of Mrs. Alfred Ward. Roy Wall, a local baritone, reviewed and illustrated the style of Handel and Mozart. Two artist pupils of Clara Duggan Madison who gave piano numbers were Larue Loftin and Floy Menger. Martha Mathieu, with Mrs. Edward Sachs at the piano and Mrs. A. M. Fischer at the organ, gave vocal numbers, as did Mrs. Edward Schmuck and Mrs. Lulu Richardson Deane. The accompanists were Mrs. Lawrence Allen Meadows, Mrs. Lafayette Ward and Emmy Gieseke.

G. M. T.

**Helen Stanley Charms
in Carnegie Hall Recital**

Helen Stanley, soprano, made her first New York appearance of the season, in recital at Carnegie Hall on the evening of Nov. 8. The singer, who was compelled to cancel three important dates with the Boston Symphony recently on account of a severe attack of laryngitis, was not in her best form, but sang exceedingly well, nevertheless, the traces of indisposition being evident chiefly in her breath control and an occasional huskiness. The lovely quality of the voice was evident, however, throughout the program.

The program was an inclusive one, ranging from Peri's "Euridice," to songs by contemporary Americans. Particularly good, was a group by Grieg and Alnaes sung in the original. Of the French group, Massenet's "L'Eventail" was given with much charm, also Widor's "Contemplation" sung by request. As encore to this group, Miss Stanley sang Hahn's "Si Mes Vers Avaien des Ailes" which, although sung rather slowly, and with a questionable bit of dynamics in the second stanza, was a convincing piece of singing. The final group in English, was interesting, the best being, probably, Howard Barlow's "Margaret," which was a charming song very well sung.

Ellmer Zoller was the accompanist.

J. A. H.

Florence Mulholland, contralto, will use "Mither Heart," by William Stickles, which she has recorded for the Pathé in her concerts this season. Another Stickles song which is being widely used is "Who Knows," with which Justin Lawrie, tenor, scored a success at the Maine Festival last month.

Gorse-Covered Hills and Fields Again Resound with Music in Scotland's Capital

By HELEN HOPEKIRK

Distinguished Pianist and Composer, After a Year Spent in Edinburgh, Lauds Scots as a Musical People—Concert Halls Attract Capacity Houses Without Resorting to "Free Lists"—Paterson Orchestra, Newly Organized, Provides Masses with Symphonic Music

THE lovely long-drawn-out Northern spring has been here since the end of January when the first flowers bloomed, and now when I see the gorse-covered hills, the blossoms everywhere, and hear the songbirds in the soft twilights, I realize I have been nearly a year in the romantic capital of Scotland, the "old grey city on the hills," and my mind is so filled with impressions, musical and otherwise, that I hardly know where to begin. It is my first entire winter here since girlhood, and it has been intensely interesting to observe and enter into the life of the city after twenty years in America; and before that, years in other countries of Europe. War and its after-effects have changed conditions, and here one realizes the magnitude of the struggle Great Britain has passed through. Everything dates either from "before the war," or "after the armistice." But you want to know about music conditions.

It is a wonder that there should be any music to speak of, but there is. Concerts have flourished and halls have been well filled, without the "free lists" that are so fashionable elsewhere. As a prelude, a word must be said about the beautiful halls here. There are two for orchestral concerts, Usher Hall and McEwen Hall; and the Freemasons' Hall, ideal for chamber music and recitals. Usher Hall has perfect acoustics, and the orchestra sounds rich and full, carrying one back to the old Gewandhaus of Leipzig or the Vereine Saal in Vienna.



Helen Hopekirk, Pianist and Composer

There have been many concerts of all sorts, but now that out-door life with its sports is here, they are decreasing. The time of the singing of birds has come, the blackbirds and the mavis usurp the place of the prima donna. Of the concerts, those of the Paterson Orchestra are the most important. Landon Ronald attained splendid results with a newly organized body of players, the pre-war orchestra having been disbanded in 1914. In this, the first season of the after-war series, there has been a steady crescendo every week in all that goes to make fine orchestral playing, thanks to Landon Ronald's enthusiasm, discipline and control of his forces. He is not only a gifted conductor, but a strong and tactful leader. I had good opportunity to notice this, as I had the pleasure of playing under his conductorship here and in Glasgow, and admired the way in which

Folk Songs, Collected and Introduced by Mrs. Kennedy Fraser, Are Used as Basic Themes in Bantock's "Hebridean Symphony"—Country Abounds in Talent, but Young Artists Lack Confidence and Persistence to Carve Out Careers

he carried the orchestra along with him. His programs have been interesting, including several works of the British school, which I had not heard in Boston. John Ireland's "Forgotten Rite," and Lieut. Butterworth's "Shropshire Lad," especially attracted me by their poetic feeling and beauty. French works were also given, and much Wagner. I must confess that many of the old and familiar works heard in Usher Hall had a fresh meaning.

In the matter of novelties, the Edinburgh audiences have to be led gradually. Toward most of the moderns they are rather chilly at first, and yet, when Mr. Fleury played a little unpublished piece by Debussy, the enthusiasm ran high, and it had to be repeated. It was an unaccompanied short piece for flute, "La Flûte de Pan," written for him by Debussy just before he died, full of his magic and charm. Also, the "Shropshire Lad" was warmly received.

Benefactors of Music

Messrs. Paterson are doing great things for music by bearing all the financial and other responsibilities of these concerts, which were started thirty-five years ago by Roy Paterson, and are now carried on by his son and nephew, Stirling Paterson and Charles Hope Robson.

Among the resident and visiting conductors have been August Manns, George Henschel, Hans Richter, Weingartner, Safonoff, Richard Strauss, Sir Henry Wood, Colonie, Steinbach, Fiedler, Nikisch, Michael Balling, Verbruggen, Mlynarski, Rhené-Bâton, Sir Frederick Cowen and others.

The other series of orchestral concerts, the Reids, are named after Gen-

eral Reid, whose bequest keeps up the Music Chair in the University, and partly provides for these concerts. The orchestra student and professional labors under many difficulties, but Professor Donald Frances Tovey, who holds the chair and conducts this series, has boundless enthusiasm, and under his inspiring influence they have produced many interesting works, such as Granville Bantock's "Hebridean Symphony," built on folk-songs collected by Mrs. Kennedy Fraser, who lives here, and is still collecting, writing accompaniments, and making these gems of folk-songs, which are so different from the well-known Scottish ones, known by her recitals. What she is doing for music cannot be estimated too highly. Bantock has taken the themes outright and treated them sympathetically and with great artistry, but I think the influence will go much deeper than in providing themes. It will become a rich musical soil, out of which the composers' own ideas will grow, reflecting the spirit of folk-song, but transmuted into something individual and strong.

I cannot go further without a word about the very remarkable musician who holds the Music Chair in the University. As composer, conductor, pianist, lecturer, teacher, he enacts an untiring "Moto Perpetuo." I have seen two string quartets of his, and heard parts of an opera, "Ariadne," and it seems to me he has something truly noble in his musical thought. He is no one-sided musician, but a great mind whose principal subject is music, of which he has a phenomenal knowledge. I have been to some of his lectures, which are very interesting and original, full of delicious humor, fine sarcasm and abounding vitality, carrying one into many far-away fields, but always returning home to the main subject.

Numerous Visiting Artists

Numerous recitals and miscellaneous concerts have taken place, and since last September, among the artists heard have been Melba and Tetrazzini. For pianists, Moisewitsch, Cortot, Busoni, Goodman, Lamond, Myra Hess, Borwick, Adela Verne, Mark Hambourg, and last of all, De Pachmann. Among the violinists were Jelly D'Aranyi, Renée Chemet, Albert Sammons and Catterall. Rare treats were the two appearances of Guilhermina Suggia, the cellist. The sweep and freedom of her playing is most exhilarating.

The Beecham Orchestra, with Albert Coates as conductor and Queen Hall Orchestra have also given concerts. Choral music is a strong force all over Scotland and is being fostered by the May Competitive Festivals, held in different

[Continued on page 37]

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[Continued from page 36]

parts of the country. For Edinburgh alone, over 450 choirs, singers and instrumentalists from adjacent districts entered for the May Festival. There were also competitive festivals in Glasgow and other cities.

Among the choruses, the Orpheus Club of Glasgow occupies a unique position, so colorful is its singing, almost orchestral, suggesting "far-away, unutterable things" as Bantock wrote after hearing them. His "Death Croon" as they sang it, was a real experience, unlike anything I had ever heard. The good genius and conductor of the club is Hugh Robertson, who has infused a fine spirit of brotherhood into it. They lately engaged the London String Quartet for one week in Glasgow, Mr. Robertson believing that a string quartet is the finest study for a choir. This London organization also played here, giving all the Beethoven Quartets in chronological order, in three days, to full houses.

There is also an Edinburgh Bach Society, which holds frequent meetings through the season, and produces many rarely heard works of Bach. For instance, Professor Tovey played at one, Inventions, Sinfonias, French Suite, and Partita, etc. At the last the Missa Brevis in A, a work for chorus and orchestra was given and the Brandenburg Concerto.

You ask me about the talent of the

Scottish student. The country is full of it, but it is too seldom really developed. One quality I find most refreshing, the all-round interest students have for music, as differentiated from pianism. They are just as keen about orchestras, string quartets, etc., as piano recitals, and are, I think, better grounded in musical fundamentals than the average American student.

The Scottish musical education is principally carried on after school days by attendance at concerts rather than by individual study. The American student begins to specialize just when the Scot ceases work, after school days are ended. There are many descendants here of the servant who received the one talent and buried it in the earth.

The standard of pianism in America,

New York, Boston and the larger cities, is much higher than here. And yet the Scottish people, with their instinctively musical natures, and their fine mentality, could accomplish as much artistically if they would only cast out the devil of complacency and satisfaction with the existing order of things.

A year or two at German music schools, where the art of pianism is not taught, and insisted upon, as in Vienna, Paris, and now America, has been supposed, in the past, to be quite the finishing touch, therefore, most of the playing I have heard aside from concert artists lacks beauty and variety of tone, freedom, fine phrasing and incisive rhythm. Also the American student is eager to use what he has learned, regardless of whether he actually needs to earn his living or not. The Scottish one, unless he "needs" to earn his living, seldom dreams of emerging from the chrysalis amateur stage to the professional ranks, forgetting that gifts, if not used, become rusty. Curiously enough, along with the complacency I spoke of, there exists, also, a certain self-depreciation which hinders. One so often hears people say, "I haven't enough talent to make it worth while." And these very people could do a great deal if they were stirred up.

The pupils who are studying with me here are working zealously. Intelligence is a prominent quality of the Scottish student. They are not superficial, they cannot make a show without knowledge, but when they understand, they can work out principles with fine mentality.

I am only giving my impressions after one season, and I may be mistaken in much, but I have observed with great curiosity and interest, have talked with many about it, and heard the playing that prevails. It is naturally musical playing, but not beautifully expressed. At the same time, the first year after a war is hardly the best time to judge of the musical progress of a nation. Music was only pursued during those war years to give pleasure to the boys in the army.

I have tried to give you a little idea of the musical activities here, though I have spoken principally about Edinburgh. The Paterson Scottish Orchestra plays also in many of the smaller cities, and there are constant choral concerts all over Scotland of very good quality. We occasionally have our blood stirred by the bagpipes, too! And heard among the hills, at a safe distance, nothing is more romantic and heart-stirring, except perhaps the sunset bugle call from the castle on a soft spring or summer evening.

PRIZE FOR NATIVE WORK

Second Contest Is Announced by Leader of Goldman Band

Edwin Franko Goldman, conductor of the Goldman Concert Band, is again offering a prize of \$250 for the best composition for band by an American composer. The composition must be conceived originally for band and may be in the form of an overture, grand march, suite in three short movements or a symphonic poem. Last season's contest brought to light some remarkably fine works. The prize was won by Carl Busch of Kansas City. Besides receiving the prize which is offered by Mr. Goldman the work of the winning composer will be published by a leading house. All manuscripts must be submitted in score form before April 15, 1921. The prize-winning composition will be given its first performance sometime in June at Columbia University by the Goldman Concert Band, when Mr. Goldman will grant the fortunate composer the privilege of conducting his own work. The Goldman Concert Band will inaugurate at Columbia University early in June its fourth season of what have been the most remarkable summer concerts in New York.

Composers who desire to submit compositions in the contest are requested to communicate with Edwin Franko Goldman, 202 Riverside Drive, New York City, in order to secure definite information about the rules.

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Cyril Scott Compositions Test Quaker City's Taste for Moderns

English Composer Heard as Soloist and Conductor in Philadelphia Orchestra's Program—Boston Symphony Makes First Appearance with Garrison as Soloist—"Otello" Offered by Lyric Federation

PHILADELPHIA, Nov. 8.—The appetite of Philadelphians for radicalism in music was emphatically tested last week by a generous introduction to the artistic doctrines of Cyril Scott, as composer for the piano and for full orchestra, as virtuoso and as conductor. To record that the audiences at the Philadelphia Orchestra concerts on Friday

afternoon and Saturday night in the Academy were open-mindedly responsive to repeat what has been said of the favor accorded here to other pioneers. From the standpoint of professional criticism, the innovations of Leo Ornstein were viewed with alarm several years ago when his cacophonous art was presented here under Mr. Stokowski's aegis. But the oddities disclosed did not appear to offend the average auditor.

The less deliberately freakish, yet unconventional, methods of Mr. Scott enjoyed a similar freedom from repudiation. After the conclusion of that singular Concerto in C Major, with its neutral harmonies, whole tone progressions and original developments of Debussyian devices, the English composer's efforts were most heartily acknowledged.

It must not, however, be understood that music a la Scott is mere sensationalism for its own sake. There are passages of exquisite beauty in the concerto, notably in the poetic *adagio*, and the percussive effects are evocative of thrills. One of the most uncommon features of the score is the abundant use of celesta and harps, not so much as a background, but as a reinforcement of the piano voice. The effect almost of some novel instrument is achieved. Mr. Scott gave a sound and sincere reading.

His other contributions were two Pasacaglias for orchestra, which he directed. Both are built on Irish folk airs and are lavishly adorned with modern instrumentation exhibitive of ingenious contrapuntal fancy. The second of the pair is in flavor not unlike Percy Grainger's rollicking "Molly on the Shore."

Mr. Stokowski submitted excellent readings of the first part of the Bach "Brandenburg" Concerto, No. 3, and of the deeply introspective Fourth Symphony of Brahms.

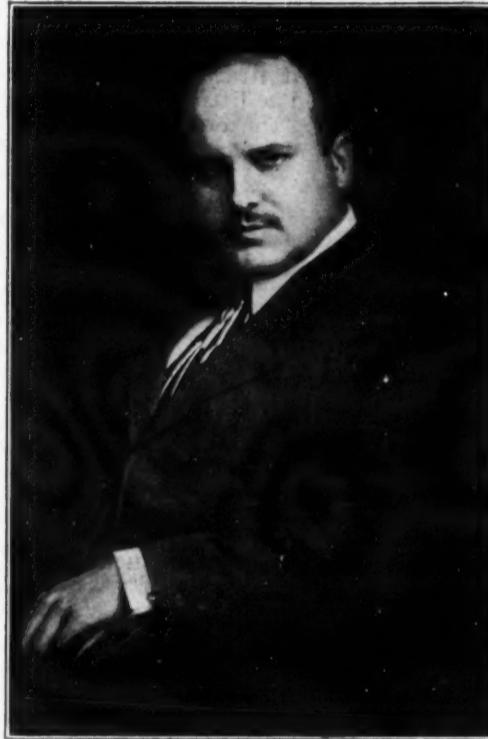
For the opening concert of their season here on Monday night the Boston Symphony Orchestra submitted the mildly interesting Enesco Symphony in E Flat. Mr. Monteux gave a creditable interpretation of the complex score. The individual work of some of the choirs was, however, occasionally ragged. Other numbers were César Franck's Prelude, Chorale and Fugue, scored by Gabriel Pierné, and the "Leonore" Overture, No. 3.

Mabel Garrison, the soloist replacing Helen Stanley, indisposed, revealed to advantage her light but facile vocalism in David's florid aria, "Charmante Oiseau," and the lovely "Mia Speranza Adorata" by Mozart. Mr. Laurenti, responsible for the flute obbligato in the David number, deservedly shared the applause with the soprano.

"Otello," the Italian Lyric Federation's bill at the Metropolitan on Thursday evening, naturally taxed the resources of that ambitious troupe more than any previous offerings of its checkered season. Carlo Marziale contributed both histrionic and vocal vigor to his performance of the name part and missed, as do most of its interpreters, the true grandeur of its tragic opportunities. P. Mazzoni enacted *Iago* on broad melodramatic lines. His virile baritone proved one of the most satisfying features of the evening. There was a rather weak and uncertain *Desdemona* in Miss Zucarini, and an excellent *Ludovico* in that admirable basso, L. Diechi. The superb score seemed somewhat to overwhelm the earnest efforts of Conductor Guerrieri, and lack of sufficient rehearsals was often only too apparent. Verdi's tragic masterpiece is so infrequently given here that, despite defects, the production deserved a larger audience.

H. T. C.

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Notable Visitors Provide Week of Much Interest for Pittsburgh

Lada and Marion Rous in Unusual Program — Hempel and Laurenti Appear Together — Rider-Kelsey and Rosen Furnish Another Double Bill

PITTSBURGH, PA., Nov. 7.—Now we may not be at all Peter-Pannish, or Blue Birdish, or be afflicted with the "mad, glad" Pollyananthema, but we do believe in Lada. At the 'steenth reception of the Art Society this lilting, fluffy bit of loveliness came and rhythmed for us, and great was our delight thereat. Other damosels and maidens have initiated us into the mysteries of *sur les points*, the *pas seul*, *pas de deux*, and the *faux pas*, but it remained for the lovely Lada to warm us and thrill us. Which was the best? asked mater when we got home. It was impossible to tell, as everything Lada touched, or rather toed, was exquisite. Possibly her highest achievement was Brahms's "Waltzes," though stepping on the heels of that was her own composition of the Spross "Will o' the Wisp." That gifted lady could arrange the telephone directory and make it terpsichorean. She gave the "Blue Danube" and made it the classic it is, she did a "War Dance" that was heap big Indian, and a lot of other choreographic marvels. Pittsburgh is still talking about her "fluid arms" and "poetic toes." The Pawling Trio played many—and some unnecessary numbers—and Mabel Corlew sang three of the songs registered by Lada. The largest audience in the life of the Art Society was present to welcome the dancer, and that is tribute enough.

On Tuesday afternoon that witty girl, Marion Rous, came and gave us her version of an anatomy of modernism entitled "What Next in Music?" After hearing her, we'll bite. What is next, Mr. Interlocutor? Miss Rouse took her piano and toured all around among the foreign Futurists, Imagists, Vorticists, and Impressionists, and just to make it more dissonant she quoted Gertrude Stein's "Tender Buttons," that denatured piece of lunar madness. Miss Rous played Palmgren, and Ornstein the Leonine, she smashed Schoenberg right in his Teutonic solar plexus, she dallied with the crazy Magyar, Bela-Bartok, the belladonna of cacophony, and then she touched off a few fireworks via Percy Aldridge Grainger and Cyril Scott. The Tuesday Musical Club brought Marion

Rous here, and the city is eternally grateful to her. What matters it if some of the modernists sounded old-fashioned, it was refreshing to hear them. It is sincerely to be hoped that she will return on one of our many concert courses. She is as charming as she is competent.

Thursday evening Frieda Hempel and Mario Laurenti auspiciously opened the Ellis concerts. As usual with this course, persons were seated on the stage, so that it was necessary for the fair Frieda to turn her back to the audience and encore the stage-folk with "Ome Sweet Ome." There wasn't a single American number on the program, and that means what? Well, chiefly that the works sung were the standardized, over-sung familiar things of Handel, Verdi, Tosti *et al.* Frieda Hempel charmed her audience first with her stationary smile and second with her voice. Mario Laurenti proved to be a youthful baritone of vocal limitations and considerable style. Coenraad Bos supported Frieda Hempel in his customary manner, and N. Val Peavey accompanied Laurenti. A. Rodeman played a limpid flute and furnished an organ obbligato. It was the first of our two-star recitals, with more in the offing than there were votes in a Republican plurality.

On Friday night Mme. Rider-Kelsey, soprano, and Max Rosen, violinist, gave the second of the phenomenally successful Popular Concerts. Mme. Rider-Kelsey sang, as we knew she would, with every ounce of vitality and every evidence of artistry. Her singing was one of the joys of a joyful season. She sang besides Handel and the Russian and French schools, a number of American songs of unusual merit. There was John Powell, Pearl Curran, Alice Barnett and Frank La Forge. She was the perfect phrase maker, and as to enunciation, she was diction-proof. A glorious singer is Rider-Kelsey. John Doane accompanied her admirably. He was organic and forceful.

Max Rosen played as an Auer pupil should. He was sincere and efficient beyond words. His reading of the Vitali "Chaconne" was a most stimulating performance. His lighter numbers were given with verve and distinction. Fred-

erick Persson provided suitable backgrounds for this fiddling prodigy. Both these artists Pittsburgh would like to hear again.

W. K. Steiner, concert organist; Helen Reed, pianist; Claude Brown, violinist; Mildred Brown Harris, soprano; Gertrude Schumann Thomas, contralto; Neville R. Naftzger, tenor, and William A. Evans, baritone, gave a concert of unusual appeal at the Third United Presbyterian Church. Mr. Steiner is one of the few concert organists in the city, and the singers represent the best known choir lofts. And so endeth the week.

H. B. G.

FOKINES LEAD DANCERS' INVASION OF PITTSBURGH

Famous Pair Give Varied Program—Christine Miller in Benefit Recital

PITTSBURGH, PA., Nov. 6.—Hark, Hark, the dogs do bark, interpretative dancers are coming to town! They are all headed this way and nothing short of losing their anklets will keep them away. Monday of last week saw Michel Fokine and Vera Fokina performing terpsichorean marvels and while it was the consensus of opinion that Michel Fokine was a trifle hefty to be cavorting around as *Harlequin*, it was likewise the consensus of opinion that Vera Fokina was wholly admirable as Saint-Saëns's "Dying Swan." They offered us everything from the *pas seul* to *pas de deux*; from art dances to Russian folk-dances, and in the main they were delightful.

As to the Russian music used for these choreographic mysteries, it was pretty poor stuff. It was thin and uneventful. Glazounoff wasn't even decent kapellmeister music, and as to Tcherepnin, Jerry Kern at his tritest, was more emotional. The hidden orchestra of three played ever so many numbers by "Selected" and "Selection." The arrangements and dance designs were what one expects from the mind of a Fokine; the *mise en scène*, consisting of a bench, very much up-stage, was utterly silly. Fokine is a genius and Fokina is a sybil; but the production per se, was far from being thrilling. There was no illusion and no atmosphere.

The afternoon of the same day Christine Miller Clemson sang for the Serbian Relief. Her audience filled the house, and to a man it was most enthusiastic. She was the same ingratiating contralto that we knew of yore, and if such a thing were possible, her voice and style were much finer than they were in the olden days. Christine Miller Clemson is an artist to the last flung pianissimo. She offered songs by Burleigh, Winter Watts, Grant Schaefer, and other Americans. Earl Mitchell accompanied the soloist worthily.

H. B. G.

JENNY LIND HONORED IN WORCESTER, MASS.

Mabel Garrison Impersonates Famous Singer in Program of Seventy Years Ago

WORCESTER, MASS., Nov. 6.—The memory of Jenny Lind was honored in Worcester last Sunday when more than 2000 persons assembled in Poli's Theater to hear Mabel Garrison sing the program presented by Jenny Lind on her appearance here almost seventy years ago. The great audience, consisting largely of Swedish-speaking people, was charmed by Miss Garrison's delightful personality and by her beautiful voice, which in its sweet and pure quality resembles the voice of the noted songstress herself, according to Jenny Lind's daughter, Mrs. Jenny Maude. Miss Garrison wore a gown copied from a favorite costume of Jenny Lind and carried the audience back to the days of 1851 when the Swedish songstress sang to a Worcester audience in the old City Hall.

Assisting Miss Garrison were Harold Lindau, Swedish tenor, and Paul Hultman, pianist, who has recently returned to his home in this city after several months' tour of northern Europe.

An unusually impressive finale was given the program when Mr. Lindau returned after the closing number and sang the Swedish folksong, "Du Gamla, du Friska, du Fjällhoga Nord," the audience joining in the chorus. Mr. Hultman's playing was thoroughly enjoyable. He was to have played the original Goldschmidt number included on the Jenny Lind program in 1851 and played by Otto Goldschmidt, but owing to the impossibility of obtaining this he substituted a "Fantasia on Favorite Themes of Masaniello." George Siemann, composer and pianist, accompanied his wife.

T. C. L.

CANADIAN ARTISTS REVISIT TORONTO

Johnson and Easton Heard in Recitals—Local Artists Appear

TORONTO, CAN., Nov. 5.—Special interest attaches to two musical events in Toronto during the past week by reason of the fact that the artists were Canadian born. On Oct. 29, Edward Johnson, tenor, appeared at Massey Hall in a charity concert for the blind. Mr. Johnson spent his boyhood days in Guelph, Ont., not far from Toronto. On Nov. 2 Florence Easton, hailed as a Toronto girl by the local press, appeared in Massey Hall in association with Maurice Dambois, cellist, under the management of I. E. Suckling, who is giving Toronto some outstanding musical offerings this season. Miss Easton pleased her audience, one of her outstanding offerings being the aria "Il est Doux, il est Bon," from "Hérodiade," by Massenet. She was excellent in "Vissi d'Arte" from "Tosca," and also in a group of songs of which "The Gray Wolf" was most striking. Dvorak's "Songs My Mother Taught Me" proved popular as an encore. Maurice Dambois was heard here last season and was welcomed back again. His offerings appealed to the audience. Two of his own compositions were included in the program.

The twenty-sixth annual Scottish concert was held in Massey Hall on Nov. 3 before a capacity audience. Anderson Nicol was heard, while other artists appearing on the program included Mairi Matheson and Kathleen Gorrie, sopranos; Ethel Evans, violinist, and Charles Leslie, baritone. Annie McKay proved an able accompanist.

Announcement is made that the University of Toronto is to have an orchestra and its organization is now under way. It is hoped to get a good band together this season as a beginning. It is felt that an orchestra would be of immense value to the university and could be made self-supporting.

The Hambourg Trio gave the first of a series of five concerts at Queens University last week. George Reeves, an eminent English pianist and accompanist, has been appointed a member of the faculty of Hambourg Conservatory of Music. He has just arrived from London, where he held a professorship at the Royal College of Music.

The first of a series of fortnightly recitals at the music hall of the Toronto Conservatory of Music was given on Nov. 3. Viggo Kihl, Dr. Healey Willan, and H. A. Fricker were at the piano, Frank E. Blachford as violinist, and Leo Smith, cellist.

The operetta "Sylvia" was presented at St. Clement's Church four evenings last week under the direction of F. M. Awcock. The attendance at each performance was large and the operetta quite a success. The orchestra, under the leadership of F. W. Howse, made a fine impression.

W. J. B.

Schipa Scores in Tirindelli Song at Boston Recital

Tito Schipa, tenor of the Chicago Opera Association, had a decided success in his Boston recital recently, at which he sang P. A. Tirindelli's song, "Amor, Amor," the applause after this song being so prolonged that he had to repeat it. Mr. Schipa also sang the song at his New York recital in Carnegie Hall on Wednesday afternoon of this week.

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Zoellners Touring Mid-Western States

LOS ANGELES, CAL., Nov. 6.—The Zoellner Quartet has gone East on a tour that will take it through the Middle Western States and carry it home again in January. After a month or two here and giving several recitals, the quartet will make another Eastern trip in the spring.

The Special Fall Issue of MUSICAL AMERICA is receiving many compliments on its size, beauty and completeness of musical survey of the country. Los Angeles seems to stand second only to New York and Chicago in the patronage and representation in this issue. Local dealers who handle MUSICAL AMERICA had to double their orders to supply the demand.

W. F. G.

Bauer Again Welcomed by Host of Chicago Admirers

CHICAGO, Nov. 8.—Harold Bauer appeared in recital in Kimball Hall Sunday afternoon, and found the hosts of his admirers too many for the capacity of the hall. As with Ossip Gabrilowitsch the preceding Sunday, the stage was packed with those who could not be seated elsewhere. He gave an authoritative and musically reading of a difficult program, and ended his concert with a group of Ravel and Debussy numbers: "The Gallows," "What the West Wind Saw," and "The Interrupted Serenade." These were splendidly played, if there be such a thing as an authoritative reading of Debussy's compositions, but of themselves they gave the impression of immaturity.

F. W.

Doris Madden Opens Garden City Series

A series of four Friday evening recitals, under the patronage of St. Mary's Cathedral School, is being directed by Frances Graff Newton, in the ballroom of the Garden City Hotel. The series opened on Oct. 29, with a piano recital by Doris Madden, Australian pianist. Miss Madden was well received in a program which included numbers by Bach, Beethoven, Debussy, Scriabin, Blumenfeld, Deet and Liszt. The remaining events of the series will present Winston Wilkinson, violinist, with Marie Maloney at the piano; Mary Mellish, soprano, with William Reddick accompanying, and David Bispham, with Emily Harford at the piano.

Carmine Fabrizio, Boston Violinist

BOSTON, Nov. 7.—Carmine Fabrizio, violinist, of this city, has returned to his home at the Hotel Hemenway for the winter. He has entered upon a concert season of unusual activity which commenced with an appearance at Akron, Ohio, and which will take him as far north as Nova Scotia.

Mr. Fabrizio is a keen athlete and during the summer months at Camp Veritas, Lake Champlain, and at Middletown, Conn., where he prepares his winter's



programs, he devotes many hours each day to baseball, swimming, quoits, billiards and tennis. An ardent Harvard rooter, Mr. Fabrizio is a constant attendant at the football games at Soldiers' Field.

Mr. Fabrizio is industriously occupied studying and enlarging his répertoire with Charles Martin Loeffler, and is enthusiastic over his class of pupils, some of whom are teaching and appearing in public.

JUNIOR MUSIC CLUB OF MIAMI HOLDS CONTEST

Original Dancers Rewarded at Meeting of Students—Local Artists

Appear in Recitals

MIAMI, FLA., Nov. 3.—The meeting of the Junior Music Club last Saturday was given over to the contest in original dances and brought forth an unusually large number of contestants. In the Polk division, the winner was Rose Carrington, the second award going to Dorothy Dennis. In the children's division, Billy Jones, aged five, won first place, and her small sister was awarded a prize not listed on the official program for an impromptu creation. Others who appeared on the program were Ruth Graves, Elizabeth Graves, Evelyn Brown, Betty Long, Margaret Nimmo, Martha Mell and Evelyn Brown.

The Turner Music Company presented Gladys Rice, soprano, and Adeline Packard, violinist, in a joint recital featuring re-creations in a tone test with an Edison machine on Nov. 1. There were several hundred persons present and the program was delightfully given.

Mrs. M. S. Bobst announces that she will open a musical kindergarten at her home on Nov. 8. Mrs. Bobst is a student under Patty Hill, the author of kindergarten text books. Portia Powers will have charge of the music.

Edwin T. Clark, chairman of the music committee of the "Y" singers, has announced that arrangements have been made to bring on soloists for the winter's concerts, and that the first of these will be Mme. Greta Challen Berg of Jacksonville.

Mrs. Lillian McKinney has arrived from Chicago to take charge of the voice department of the Florida Conservatory of Music and Art, and appeared as soloist at the Trinity Episcopal Church last Sunday. Mrs. McKinney studied voice in Chicago for many years and has been a teacher in Chicago and Chattanooga, Tenn. She succeeds Mme. Caro Roma at the conservatory.

A. M. F.

Schmitz Gives Illustrated Lecture on French Music at Oberlin, O.

BERLIN, OHIO, Nov. 5.—The first artist recital of the course at the Oberlin Conservatory of Music was given in Finney Memorial Chapel last Tuesday evening by E. Robert Schmitz, the French pianist. Besides a group of Chopin, the program was devoted to modern French music. On Tuesday afternoon M. Schmitz gave an interesting illustrated lecture before the faculty and students of the Oberlin Conservatory, on modern French music.

B. S.

Louis Kreidler, operatic baritone, formerly of the Chicago Opera Association, left Chicago this week for Minnesota, where he is scheduled to give five concerts during the coming week.



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PLAN AMPLE MUSIC FOR WILMINGTON

Wide Range of Events To Be Offered by Stokowski and Visiting Artists

WILMINGTON, DEL., Nov. 15.—Announcements made only to-day show that the ensuing season of music in Wilmington will be easily the most brilliant of any thus far.

While it has been known that the Philadelphia Orchestra, under Leopold Stokowski, would give its usual series of five concerts, and that Annie T. Flinn and Mrs. William Bannard contemplated a series of chamber musicales like those of last year, the names of the soloists have only now been definitely fixed. A radical change of method is announced with regard to the Philadelphia Orchestra. Heretofore it has been the custom to have three to four soloists during the season of five concerts. But the local Orchestra Association this year has decided it would rather have one soloist of highest reputation than two or more of lesser rank. Mme. Matzenauer will sing with the orchestra at its first concert in the Playhouse Nov. 22. After that, according to present understanding, the orchestra will be unassisted throughout the season. This should not be understood as criticism of the artists who assisted the orchestra last season; there was, instead, a strikingly developed feeling among the orchestra subscribers that symphony concerts are best enjoyed for themselves without addition of too many soloists.

Possibly this view with regard to the sixteenth year of the Philadelphia Orchestra concerts here has been furthered by the excellence of the artists who last year graced the series of recitals in the du Pont ballroom under management of Miss Flinn and Mrs. Bannard. These Thursday musicales, as they came to be called, proved beyond cavil that there was in Wilmington a sufficient number of women and men interested in music in its best estate to support what at the time appeared a daring innovation and one certain to fail.

It was indeed a compliment to the foresight of Miss Flinn and Mrs. Bannard. Thus encouraged the ladies have announced to-day the following series of Thursday afternoon recitals: Jan. 6, Maurice Dambois, Belgian cellist; Jan. 27, Leonora Sparkes, of the Metropolitan; Feb. 10, Flonzaley Quartet; Feb. 25, Ernest Hutcheson, pianist; March 10, Cecil Fanning, baritone. Subscriptions and pledges of support received thus far insure fair prospect of monetary success. The only artists in the group who appeared at the Thursday recitals last season are the Flonzaleys, as there was

potent demand for a return visit this season.

Report has it that Mme. Galli-Curci will sing in Wilmington on Nov. 18, in what is known as the Eleventh Street Auditorium, formerly a skating rink, but which has been refitted and which will seat something like 2200 persons.

Use of the Auditorium for music also may provide a way out of the dilemma which has confronted managers in Wilmington. The playhouse, which is the principal theater of the city, only seats 1205, and already has proved too small for the Philadelphia Orchestra concerts. Then there are several motion picture houses. But these, unfortunately, are most difficult to rent without prohibitive payments. Moreover, these houses are hardly suited acoustically for fine music.

One of the best evidences of growth of musical interests in Wilmington is contained in the plans of the Orpheus Club, a male chorus, which aims this season to sell tickets for its customary two concerts, in the Playhouse, by subscription only, reducing box office returns to a minimum. This organization will give its first concert on Dec. 9. Irene Williams will be soloist. Ralph Kinder, organist and choirmaster of Holy Trinity Church, Philadelphia, leader of the Club, will conduct.

A concert by the blind for the benefit of the blind, given under auspices of

the Delaware Commission for the Blind, is looked forward to as almost a matter of course. No season here would be complete without one, so gratifying have their concerts heretofore proved.

An announcement to-day spells big for the former Wilmington Community Chorus, now the Harry Barnhart Community Chorus. Up to the present the Wilmington Community Service, which grew out of the war, has conducted public sings in addition to those of the chorus. To-day, it is announced, they will be discontinued, leaving the entire field to Barnhart and his followers. There is hope in this that the latter will develop into a full-fledged oratorio society and replace that which was forced to disband several years ago because its members were so engrossed with war duties.

Success of the brief season of music at the Delaware College Summer School, three months back, has given much impetus to the art at Newark, seat of the college and fifteen miles distant from Wilmington. There is expectation, therefore, that several recitals will be staged at the college during this winter.

To predict even the beginning of work upon a public auditorium in Wilmington this fall would be, it is to be feared, optimistic beyond bounds of reason. The best that can be said of the long talked project is that it is progressing. The cost—fully \$500,000—is still prohibitive.

T. H.

various legislative channels. Anne Shaw Faulkner is chairman of this committee. The General Federation of Women's Clubs has a membership of over 2,000,000 and is recognized as one of the greatest influential powers in the musical world of this country.

While Mrs. Frost is successfully managing some of the leading artists of the concert stage, she has been particularly happy in bringing child artists to the front. Now that little Georgette La Motte is successfully launched, and her career practically assured, if her talent is developed along proper channels, Mrs. Frost has ready a new child wonder to introduce to the public.

This prodigy, in private hearings, has won the highest endorsements of critics. It is believed she will prove a veritable sensation in concert. Her début will be made in Chicago and will be followed almost immediately in New York and other large musical centers.

Mrs. Frost is a strong advocate of the musical ideals of John C. Freund, editor of *MUSICAL AMERICA*.

"I believe in constructive building if we are ever to realize our ambitions for the development of American music," says Mrs. Frost.

"There must first be the desire, a positive effort to promote and establish our American artists, to bring them into their own. This can be accomplished only if public sentiment is created to back up our ambition.

Ora Lightner Frost, Chicago Manager

CHICAGO, ILL., Nov. 3.—Ora Lightner Frost, who became prominent as a musical manager recently by her exploitation of Georgette LaMotte, the child pianist, who sprang into fame practically overnight, has been signally honored by the General Federation of Women's Clubs, of which Mrs. Thomas G. Winters of Minneapolis, is president.

Mrs. Frost has been appointed vice-chairman of music and will have charge of the work of obtaining legislation to further the cause of music through the

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RICHMOND WELCOMES JACOBSEN AND DESTINN

Violinist and Soprano Give First Two Programs in a Brilliantly Planned Season

RICHMOND, VA., Nov. 6.—Richmond's musical season, which promises to be a brilliant one, was opened by the American violinist, Sascha Jacobsen, assisted by Harry Kaufman, in the auditorium of the Woman's Club in the first concert of its series. Jacobsen, while not the greatest violinist who has visited Richmond, is one of the most thoroughly satisfying young players heard here for a long time. Following the recital, the violinist was tendered a reception in the parlors of the club, receiving with Mrs. Frank Dean Williams, president of the club, and Mrs. Channing Ward, chairman of the artist committee.

The concert season for the Southern Musical Bureau when opened Oct. 30, presented Ema Destinn in a recital at the City Auditorium. Mme. Destinn was to have been assisted by Roderick White, the violinist, who through some misunderstanding, or the lateness of trains did not arrive in time to appear on the program. This threw an added burden on the soprano, which seemed to spur her on to give the very best of her great talents. There was a freshness in her singing which added charm to everything she offered.

To fill the space allotted to Mr. White Mme. Destinn gave three of her own compositions, "Evening," "Stylish Song-Romance" and a "Bohemian Song," which were received with enthusiasm. Mr. Lapeyre furnished splendid accompaniments.

G. W. J.

NEW HAVEN, CONN.—Marion Rous gave a piano recital before the Lawn Club recently, featuring works of modern composers.

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**New York Trio Begins
Second Season Notably**

It no longer takes chamber music organizations years to play themselves into favor here. The New York Trio, which has for members Clarence Adler, Scipione Guidi and Cornelius Van Vliet—the last two of the National Symphony Orchestra—was established only last season, but already it boasts a large and eager following. On Monday evening of last week the Trio began its second season at Aeolian Hall before a very enthusiastic gathering. The program had unassailable merit and comprised Beethoven's great B Flat Trio, Op. 97, César Franck's Sonata for violin and piano and Mendelssohn's Trio in C Minor. The ensemble reveals the result of careful rehearsal and anxious efforts at finished and artistic team-work. In the comparatively short period of their co-operation the artists have met the demands of the situation admirably and despite an occasional preponderance of the piano a generally well-sustained balance has been obtained.

The Beethoven Trio received a delicate, somewhat small scale performance but one that devotedly preserved its spirit. Messrs. Guidi and Adler played the Franck Sonata with sympathy and finish. The Mendelssohn, beautifully done, closed an invigorating concert. The men of the New York Trio have reason to be proud of their achievement in filling so capitably an important place in local music-making. H. F. P.

**Mr. Greene Introduces a
Striking Dramatic Scene**

Walter Greene, baritone, was heard in recital in Aeolian Hall on the afternoon of Nov. 10. Mr. Greene's first group consisted of three early French numbers, none of which had a particular interest beyond an archaeological one. The second group began with "The Legend of the Sage-bush" from Massenet's "Le Jongleur de Notre Dame," which was well sung though the number loses much when divorced from its operatic setting. Fourdrain's "Impression Basque" was not especially striking but Moreau's "Pedro," which followed it, was charmingly sung. Rupert Hughes's dramatic scene, "Cain," which was the third group in itself, proved a tremendous piece of work. Mr. Hughes has made his own text and achieved a very great piece of dramatic poetry. Of the music, it is difficult to speak. It is dramatic and it interprets the text, but it gives the impression of being always on the way but never quite arriving. There are many strikingly beautiful passages in it, however. It was greatly applauded and the composer-author was compelled to bow in acknowledgment from his box, several times.

The last group was in English and of folk-song quality. The best of the numbers were Francis Moore's "The Promised Land" and "The Devil Take Her." Mr. Moore, who was the accompanist, was applauded as much as the singer after these two songs.

Mr. Greene's singing is very satisfactory. His voice has one bad point: it is too dark and has, therefore, a tendency to be monotonous. The quality is very beautiful and it is well produced. His breath control is excellent and his diction above the average. It was, except for a not especially interesting program, a fine recital. J. A. H.

RECESS IN WHITE'S TOUR

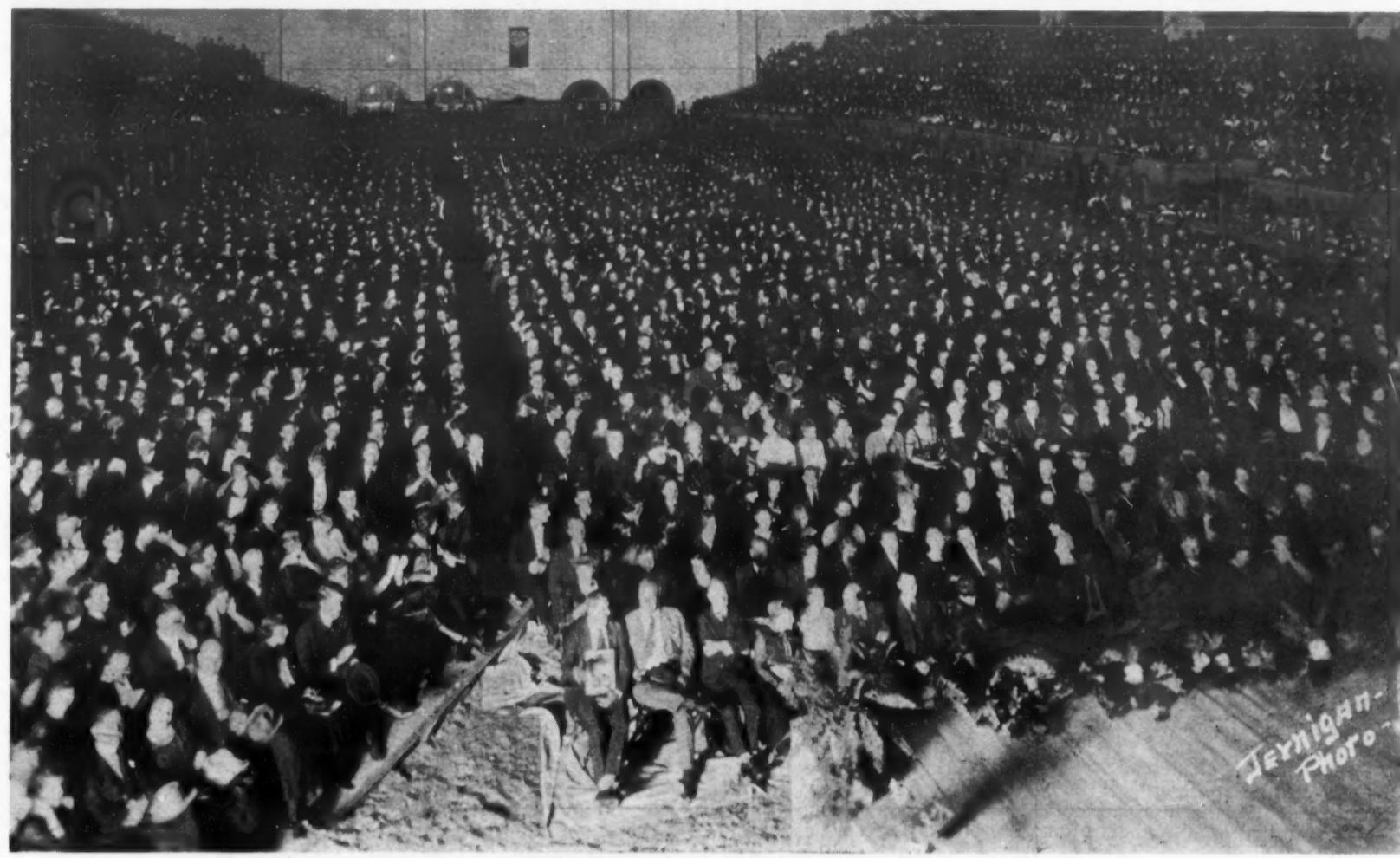
Violinist in New York for Awhile After Tour with Destinn

Roderick White, the violinist, who has been appearing with Ema Destinn on her concert tour in the South, returned to New York last week for a stay of four or five weeks. He played in Tulsa, Okla., and Memphis, Tenn.; also in Athens, Ga., and Grand Rapids, Mich., recently with very decided success.

In January Mr. White will resume his tour with Mme. Destinn, appearing in Cleveland, Norfolk, Va.; Pittsburgh and Chicago and in February will go to the Pacific Coast with her, the engagements there including concerts in San Diego, Los Angeles, San Francisco, Portland, Tacoma, Seattle and Spokane and on the way home in Minneapolis and St. Paul.

Mr. White was a first lieutenant in the aviation division of the United States army during the war and is now a mem-

60,000 Hear Caruso On Tour of Country



Audience of 8000 Which Heard Caruso at Fort Worth, Tex., on His Recent Tour

ENRICO CARUSO is back in New York after his concert tour of eleven cities, including Montreal, Denver, and Fort Worth, Tex., singing in all to more than 60,000 persons. His largest audience was in the last named city, where he was greeted by an audience of some 8000, under the auspices of the Harmony Club. His last engagement was at Norfolk, Va., and he arrived in New York by special train. Mr. Caruso was given great ovations upon every occasion.

ber of the Reserve Military Aviation Corps. As such he has the privilege of flying one of the army planes at any time he desires when he visits one of the flying fields. During his stay in Pasadena last summer he divided his time between flying and composing. Mr. White recommends flying as a most delightful recreation for an artist and although it is a far cry from aviation to violin playing, it is quite possible to accomplish both. When Mr. White was in Montgomery, Ala., recently on his concert tour, he visited Wright Field and had the pleasure of trying two or three of the army planes.

During the summer Mr. White produced forty compositions, including songs and piano numbers, and strange to say not a single composition for violin.

MR. REIMHERR'S RECITAL

Tenor Sings Well-Diversified Program in Aeolian Hall

At Aeolian Hall Friday evening of last week George Reimherr, a tenor well known in this city, gave a recital of songs. There was a highly variegated program ranging from Saverio Mercadante and Verdi to Japanese songs by Kosak Yamada and things of greater or lesser value by Quilter, Jensen, Verdi, Mendelssohn, Schumann, Balakireff, Haile, Vanderpool, Breitenfeld, Borresen, Moussorgsky and still others. In his exposition of these Mr. Reimherr manages to convey the assurance of intelligence and a feeling for style. But his singing affords little satisfaction or beauty because of the exceedingly nasal quality of tone which he cultivates with seeming wilfulness, his inability to preserve the pitch on high tones and the generally hard, steely and unsympathetic quality of his voice. Yet his years are in Mr. Reimherr's favor and by well directed study he could do much to eradicate his most besetting faults.

Frank Braun played the accompaniments with taste. H. F. P.

Miss Macbeth to Sing "Mimi" for First Time with Chicago Forces

Florence Macbeth will make her reappearance as one of the principal artists with the Chicago Opera on Nov. 19 singing "The Doll" in the Chicago revival of the "Tales of Hoffmann." On Thanksgiving day Miss Macbeth makes her first appearance as *Mimi* in "*Bohème*," for which rôle she has been espe-

cially engaged by the Chicagoans. On Nov. 28 Miss Macbeth will make her first appearance of the season as *Gilda* in "Rigoletto."

Mortimer Browning Gives Recital in Greensboro, N. C.

GREENSBORO, N. C., Nov. 9.—Mortimer Browning, pianist, was heard in a program made up of compositions by Beethoven-Schumann, Rontgen, Chopin, Liszt and Grainger, in the School of Music, Greensboro College. Agnes Chasten played the second piano parts in the Grieg Concerto in A Minor. M. A. M.

Lhevinne Given Ovation at Fort Worth

FORT WORTH, TEXAS, Nov. 6.—A splendid audience greeted Josef Lhevinne at his recital on Thursday evening of last week under the management of Inez Hudgins, when he played numbers of the classical, romantic and modern schools with breadth of style and variety of tone-coloring. C. G. N.

CHICAGO, Nov. 13.—Oliver Berg has been engaged as solo tenor at the Calvary Presbyterian Church.

HEAR ALDA AND PIASTRO

Two Artists Appear in Joint Recital in Chicago

CHICAGO, Nov. 11.—Mishel Piastro, violinist, and Frances Alda, soprano, opened the series of Kinsolving Musical mornings in the Crystal Ballroom of the Blackstone Hotel Tuesday.

The young violinist, one of the many wonder children who have come to us out of Russia, is another of those super-violinists who have dazzled the musical world. His tone was warm, colorful, shot with fire and passion and at times tender and pleading. He seemed able to color his playing at will. His harmonics were flute-like. He seemed to linger lovingly with his tones, in a composition of Auer, as if loath to leave such gems of sound.

Mme. Alda, always a dependable artist, was in splendid voice. She sang several groups of songs with luscious tonal quality and impassioned feeling. The audience made her repeat each of the songs in her last group.

CARL E.

CR A V E N

TENOR

Chicago Tenor Given Ovation

"Carl E. Craven, Chicago tenor, who has sung in grand opera, gave an unusually pleasurable program. Altho Mr. Craven is a highly dramatic soloist, given more to the emotional than to a sensitively musical way, it seemed to be his group of Crist's 'Chinese Mother Goose Rhymes' that pleased most. The sweet simplicity of them appealed immensely. The last group of four numbers were beautifully sung and gave excellent opportunity for an exhibition of the artist's musical accomplishments. It was Mr. Craven's second song recital here and he was heard by one of the largest of audiences." ELGIN COURIER.

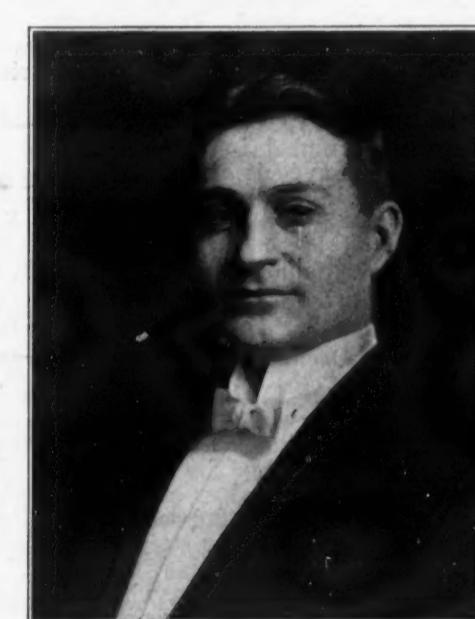
"Another pleasing program was afforded a large company of music lovers yesterday afternoon by Carl E. Craven, noted dramatic tenor of Chicago.

"A hearty applause welcomed the soloist as he stepped upon the platform to give his opening number, by the many admirers here made during his initial program in Elgin last year.

"Mr. Craven possesses a rich, full voice of wide range and clearly revealed himself as a concert singer of pleasing qualities. His diction is excellent, every word being easily understood, which adds much to the rendition of his numbers.

"His second group, which was somewhat lighter in quality, was also thoroughly enjoyed by his appreciative audience, which called for an encore, to which the artist graciously responded.

"A number of quaint Chinese Mother Goose rhymes made up the third group, bringing a light and merry touch to the program. This group of short and lively songs brought a hearty applause, calling again for another encore." ELGIN DAILY NEWS.



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QUAKER CITY HEARS BEETHOVEN CYCLE

Samaroff and Stokowski Give Three of Sonata Recitals—Other Musical Events

PHILADELPHIA, Nov. 12.—Olga Samaroff and Leopold Stokowski have provided musical Philadelphia with the unique feature of the current season, namely, an exposition, both executive and descriptive of the thirty-two piano sonatas of Beethoven. On the test of three of the events, one an introductory lecture by Mr. Stokowski on "Sonata Form and Its Development," and two recitals by Mme. Samaroff, it is plain that not merely musical culture but high musical enjoyment are consequences of the series. The big ballroom of the Bellevue-Stratford has on each occasion held very large audiences. At the conclusion of the eight concerts here, they will be repeated in Aeolian Hall, New York. This undertaking of the Stokowskis represents the first endeavor to give the entire set of Beethoven Sonatas in this country since Hans von Bülow played them in 1876.

Mme. Samaroff gave sympathetic and understanding interpretations of the several sonatas already performed, and Mr. Stokowski's explanatory prelude to the series was delightful and revealed him admirably in a new and unexpected rôle.

The week began with Sunday music, despite Philadelphia's well known Blue Laws of 1794, both the Philharmonic Society and the Chamber Music Association starting their current seasons. Admission to the meetings of both these organizations is restricted to members.

The Rich Quartet, consisting of Thaddeus Rich, first violin; Harry Aleinikoff, second violin; Romain Verney, viola, and Hans Kindler, 'cellist, gave the chamber music recital. More than 2000 persons crowded into the Shubert for the inaugural meeting of the Philharmonic Society, at which the orchestra assembled mainly from the membership of the Philadelphia Orchestra, offered a symphonic program. More than 300 persons have joined the Philharmonic since the new membership drive began in the early fall. The six programs of the season are to be given under the baton of Josef Pasternack, who conducted for the society a part of last season. The soloist was Estelle Hughes, soprano, who a season or so ago won the gold medal offered in a competition by Mr. Stokowski. She sang the recitative and aria from "Lucia" with technical ease and resource.

Two soloists new to Philadelphia in any formal sense made their debuts effectively during the week. Martin Lisan, a talented young Philadelphia pianist, was heard Wednesday evening at Witherspoon Hall, and Lillian Ginrich, soprano, of distinctive vocal and interpretative gifts, also of this city, was heard in the same hall Thursday evening. Mr. Lisan is very proficient at the keyboard, and he also reads his music with a maturity of understanding not too often found in one so young. Miss Ginrich was particularly happy in her descriptive or narrative songs and in the floridity of several operatic airs.

Jan Kubelik, after an absence from this city of eight years, played at the Metropolitan Thursday evening. What he has lost of the youthful fire and dash which once characterized his playing when he came here a decade or so ago, has been compensated for by a greater gain in reserve and artistic reticence.

The Philadelphia Music Club, composed of a large number of women musicians and music lovers, began its season on Tuesday afternoon in the Clover Room of the Bellevue-Stratford, which will be the headquarters henceforth instead of the Music Room of the Aldine, which was the domicile of the organization for a number of years. Mrs. Albert F. Smith and Mrs. William B. Sheppard arranged the program, which was varied in its moods and delightful in its performance. The artists, all members of the club, were Evelyn Tyson, Ruth Barber, Marion Gafe, pianists; Mrs. Alfred Gray, soprano; Mrs. Clara Yocom Joyce, contralto; Mrs. Adele Wightman, soprano, and Alma Gafe, violinist. The occasion was most attractive and greatly enjoyed by the large audience of members and their friends.

Nicholas Douty opened the season of music for the University Extension Society, with the first of a series of the

admirable lecture-recitals which he can give so well. His subject this season is "Modernism and Impressionism." He gave a generalized prefatory address and then fourteen songs, with supplemental explanation.

Twelve manuscripts have been submitted to the Mendelssohn Club in competition for the \$100 prize offered for a choral work. These came from all the hands of the judges, Prof. Walter Spalding, head of the music department of Harvard; Richard Henry Warren, formerly conductor of the Church Choral Society, and N. Lindsay Norden, over the United States, and are now in noted conductor of the Mendelssohn Club.

W. R. M.

Inez Barbour's Recital Art Discloses Charm

Inez Barbour, the young soprano who after several years' absence returned to the local concert platform last season, gave another recital on Monday afternoon at Aeolian Hall before a large audience. Miss Barbour is a winsome singer and, in spite of pronounced vocal faults and limitations of temperament, shows the advantages of routine, artistic taste and decided personal charm. Her program exceeded in several cases her interpretative capacities but allowed her most characteristic graces sufficient scope. Its high lights were Mozart's finest song, "The Violet," a Bach "Pastorale," and an air from the humorous "Coffee" cantata—in arrangements erroneously ascribed to W. H. Humiston-Schumann's "Mondnacht," and "Sandmännchen," some Brahms, Duparc's "Chanson Triste" and four songs by the singer's husband, Henry Hadley. Miss Barbour sang best the exquisite "Mondnacht" and the childish quality of her middle voice suited well the gracious "Sandmännchen." But to the sweeping splendor of Duparc's magnificent song her vocal powers are unequal.

Richard Hageman accompanied.

H. F. P.

New French Works on Mr. Schmitz's Program

The sterling qualities of E. Robert Schmitz's art as pianist are already familiar to New York, a fact which explains the size of his recital audience last Saturday afternoon at Aeolian Hall. The young French pianist was in splendid fettle. His finger work was, as usual, clear and sure, his tone had roundness, and his interpretations were admirably free from extravagances and conceits.

There were a number of "first times," all drawn from the contemporary French school. Monsieur Roussel's "Bourée" and "Ronde," Vuillemin's "Carillon dans la Baie," and Milhaud's Sonata are enormously difficult to perform. Mr. Schmitz did them full justice—it seemed to us—yet even his apparent devotion and evident understanding could not breathe interest into them. Just wherein the beauty of this music lies the writer has not yet discovered. It leaves one cold—perhaps because it is essentially cerebral, and its constant "effects" are wearisome enough at this advanced day.

How noble the Chopin B Flat Minor Sonata sounded in this company! Mr. Schmitz played it superbly, as indeed he played the entire program. Familiar works of Ravel, Debussy and Saint-Saëns completed his offerings. He was very warmly applauded.

B. R.

1500 New York Pupils Applaud Damrosch Orchestra in Model Program

More than 1500 of New York's high school pupils who are members of orchestras in the schools heard the testimonial concert given by the New York Symphony under Walter Damrosch at De Witt Clinton High School on last Monday afternoon. With the exception of an excerpt from Wagner's "Siegfried," the program was the same which the school orchestras have been rehearsing for a number of weeks, and the concert upon this occasion was to help them "acquire a criterion of correct judgment concerning a perfect orchestra ensemble," and to inspire them for future endeavor. The numbers, in which the young musicians evinced great interest, were Thomas' "Raymond" Overture, Schubert's "Unfin-

ished" Symphony, Tchaikovsky's *Andante Cantabile* for Strings, and the *Triumphal March* from Verdi's "Aida."

Short addresses were made by Mr. Damrosch, Dr. William L. Ettinger, superintendent of schools, and George H. Gartlan, director of public school music.

H. C.

Miss Patterson's Début Recital Reveals Gifts

While Idelle Patterson, soprano, has been heard in New York on a number of previous occasions, the evening of Nov. 14 was, strictly speaking, her début recital, and the announcement of it attracted an audience which comfortably filled Carnegie Hall. Miss Patterson has many admirable gifts—she is a singer who possesses a voice of wide range and brilliant quality and she knows how to use it; she does not forget that a song is a story set to music, and therefore delivers her message convincingly, and equally commendable is her close attention to diction which made her offerings doubly enjoyable.

Miss Patterson's opening group comprised Handel's "Care Selve," "Qual farfalletta" and Mozart's Air from "Queen of the Night," to which the singer gave a most finished delivery. Brahms and Liszt numbers followed with equal loveliness. Koechlin's "Si tu le veux," Fourdrain's "La Chanson des Cloches," "Dalcroze's "L'Oiseau bleu," a repetition of which was vigorously demanded and given, and Rimsky-Korsakoff's "Hymne au Soleil" were all sung with marked charm. A Hallett Gilberté group won deserved applause, his songs proving among the most enjoyable of the entire program. "Ah, love but a day," "Minuet la Phyllis" and his "Song of the Seasons" still in MS. (which by the way was presented in New York at Carnegie Hall ten years ago by Jeanne Jomelli with Mr. Gilberté at the piano and which has since been revised), were among the high lights of the evening, with the composer giving sterling support at the piano. Many recalls bought another Gilberté song, "Come Out into the Sweet Spring Night," to which the singer gave expressive interpretation. Kramer's "Swans," Nevin's "Twas April," which was repeated; Josten's "Dedication," in MS., La Forge's "Song of the Open," and many extras, brought the evening to a successful close.

Walter Golde provided excellent accompaniments.

M. B. S.

Damrosch Begins His Young People's Series

The first concert of the twenty-third season of Symphony Concerts for Young People was given by the New York Symphony Orchestra under Walter Damrosch on Saturday afternoon of last week. The program was one which might easily find favor with concert-goers of any age, and, as a matter of fact, all ages were represented upon this occasion.

Mr. Damrosch prefaced each number with explanations and interesting anecdotes, illustrating the various themes on the piano, as has been his custom in past years. Franck's "Redemption," the Scherzo and Finale from Brahms's Symphony No. 2, Tchaikovsky's Fantasy on Shakespeare's "Tempest," and Haydn's Concerto for Violin and Orchestra in C, provided the musical fare of the afternoon.

The orchestra played brilliantly, and Haydn's lovely old concerto received a praiseworthy reading at the hands of Raoul Vidas. Mr. Vidas played in a splendid manner and was given an ovation, playing Ries's "Perpetuum Mobile" as an encore. Mr. Damrosch was at the piano during the concerto, the orchestra being led by René Pollain.

H. C.

Frank Laird Waller Returns from Accompanying Raisa

Frank Laird Waller returned to New York last week after having appeared successfully as accompanist for Rosa Raisa on her fall concert tour. Mr. Waller is remaining in New York this winter, devoting his time to accompanying and coach. He will also conduct in Detroit next month.

GENOVESE HEADS CLUB

Rutherford, N. J., Forces Plan to Aid City's Talented Students

RUTHERFORD, N. J., Nov. 18.—On Wednesday evening of this week the Rutherford Musical Club, of which Nona Genovese, the contralto, is president and founder, gave a unique card party at St. Mary's Hall. The club, which has been in existence for several years, has recently decided to invite into its ranks young men and women of this city who love music and whose voices give promise of artistic merit. It is the aim of the club to develop these voices and train them. Public musicales will be given from time to time, two being already scheduled, one on Nov. 29 and on Dec. 15.

Mme. Genovese, who has long been anxious for a good musical organization in her home, has entered into the matter with enthusiasm and with her characteristic energy, as she feels that a musical club of this kind is the one thing needed to make Rutherford one of the most attractive residential towns in New Jersey.

Augusta Cottlow Postpones New York Recital

On account of an extension in her tour of the Middle West Augusta Cottlow, pianist, has been obliged to change the date of her Aeolian Hall recital from Dec. 10 to some time in January, when she hopes to secure a suitable date. Miss Cottlow has been very busy for the past six weeks filling engagements arranged by her managers, Harry and Arthur Culbertson. The greatly increased number of her bookings, her entire time until Christmas being practically taken, necessitates a change in the date of her New York recital.

Mortimer Browning to Tour in Recital Through Middle West

CHICAGO, Nov. 1.—Mortimer Browning opened his season with a recital in Delaware in August. After a concert appearance in November, he will leave for a tour of the Middle West, playing in Louisville, Ky., and in many smaller towns and cities.

F. W.

Harriet Case Heard in Greenwich, Conn.

Harriet Case, soprano, is devoting two days a week to teaching at the Ely School at Greenwich, Conn. She is also associated with L. A. Torrens in his teaching at the David Mannes Music School in New York City. Miss Case appeared at Morristown, N. J., on Oct. 31, singing the soprano part in Gaul's "Holy City," and sang at the Ely School at Greenwich on Nov. 14. On Nov. 25 she gives a recital privately in New York City.

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MOISEIWITSCH AIDS IN HERTZ PROGRAMS

San Francisco Symphony Has
Two Regular Concerts—
Local Offerings

SAN FRANCISCO, CAL., Nov. 13.—The San Francisco Symphony Orchestra has had a strenuous season so far, for besides the regular concerts there have been several out-of-town engagements and two concerts at the Exposition Auditorium, the second of which was given jointly by the Musical Association and Selby C. Oppenheimer, who presented Benno Moiseiwitsch with orchestra. Mr. Moiseiwitsch, who was in Victoria, B. C., last week, traveled by airplane to Seattle in order to catch his train and reach San Francisco in time for a rehearsal with the orchestra, and also to meet the steamer Sonoma, which brought his wife and little girl from Australia. Mrs. Moiseiwitsch, known professionally as Daisy Kennedy, is a violinist, and is now on her way to New York to make her American debut.

The concerts of Friday and Sunday featured Ernest Bloch's "Schelomo," with Horace Britt as soloist, who scored a big success.

Theo Karle was the soloist at the California Theater on Sunday morning. Every seat was filled and many standing. The artist was welcomed with an enthusiasm which, after his first number, "Che gelida Manina," from Bohème, became an ovation. Mr. Karle is one of the best tenors who has visited San Francisco. The management of the California Theater, which has one of the best theater orchestras on the Coast, has added new interest by securing visiting artists whom its patrons may hear at popular prices.

May Mukle and Lawrence Leonard were honor guests at a reception by the faculty of the Ada Clement School on Wednesday evening. A delightful program was given by Lawrence Strauss, tenor; Mrs. J. W. Beckman, soprano; Ada Clement, pianist, and Francesco Mancini, clarinetist.

An opera company under the management of Ralph Dunbar is playing "Robin Hood" at the Columbia Theater. The engagement is for two weeks, and that it is successful is shown by the large audiences which witness each performance. This opera has never had a better presentation in San Francisco. The singers are all excellent, while the costumes and stage settings are exceptionally good. The local critics are unanimous in their praise.

The program of the San Francisco Musical Club at Native Son's Hall on Thursday last was illustrative of the music of early Christian and Medieval periods as contrasted with modern French songs. A Gregorian Chant was sung by Charles Dalmar, assisted by the boy choir of Mission Dolores. Luther Brusie Merchant offered songs of the middle ages. Mrs. Cecil Hollis Stone played piano numbers by Arensky and Alpheroski, while Mrs. George Dudley Kierulff contributed Folk Songs of Persia, Algiers, Smyrna and Tripoli. Mrs. Reginald Mackay sang several songs by Massenet, Fourdrain and Szulc. The program was enjoyable for its beauty as well as the fine work of the participants.

E. M. B.

Mr. Werrenrath's Annual Recital Attracts Throng

Reinold Werrenrath's annual recital at Carnegie Hall last Sunday afternoon was, as usual, the signal for a considerable outpouring. Mr. Werrenrath's appearances always rank among the major happenings of the season, but they do not connote certain things they once did and, conversely, they portend others. The singer does not serve his one-time musical gods and his programs differ widely from those with which he won

the admiration of finer tastes ten years ago. Yet he possesses the equipment of one who might officiate in the high priesthood of art. That he has elected to use his gifts to other and less exalted ends may be ascribed to considerations outside the pale of critical comment. Clearly *tempora mutantur et nos mutamur in illis*.

The baritone was not in his best voice Sunday. He was bothered by a slight hoarseness during his opening group. His tones sounded veiled and, in the main, lacked their ordinary resonance. Naturally, there was, as ever, ample occasion to admire the superlative polish of his art, the mastery of his phrasing, the authority of his style. Yet the writer cannot recall when Mr. Werrenrath has sung the noble Italian classics of Lotti, Bononcini and Carissimi as monotonously as he did Sunday afternoon.

The remainder of his program was devoted to Gabriel Faure, Louis Aubert, Vincent d'Indy, Vaughan Williams, Thomas Dunhill, John Ireland, Cecil Forsyth and five of those Hebridean folk songs collected by Marjorie Kennedy-Fraser. Before singing the last-named, Mr. Werrenrath made a speech (he made another about something else later on) explaining that he had found in these songs the musical "meat" which replaced that "taken away from him by the recent unpleasantness." There are those who do not share his convictions.

Harry Spier was once again the baritone's accompanist. H. F. P.

Mr. Robyn Shows True Artistry at His Début

William Robyn, a young Russian tenor who appeared in some of the taloid opera performances at the Capitol Theater, ventured into the recital territory at Carnegie Hall last Saturday evening and by all outward signs scored a decided success. Mr. Robyn's ambitions do him credit and he is much better equipped for the task than numerous other young folks who concertize without compunction. Indeed he may be described as a genuine artist so far as concerns the delivery of songs. If his vocal endowments approached in distinction and charm his grasp of the essentials of style and the musically instincts of his performances he would rank surprisingly high. As it is, they are comparatively slender. His light voice lacks sensuous beauty and warmth. It resembles the voices of a familiar type of Italian operatic tenor in its persistent whiteness. Often the backward placement of his tones gives them an unpleasant throatiness, though he can, when he wishes, bring the voice properly forward. Sound technical reform would greatly improve Mr. Robyn's chances, which his present flawed singing will unavoidably hinder.

In an excellent program, he revealed much skill and taste in phrasing, enunciated with admirable clearness and made known a grasp of the principles of song delivery that indicated sound artistic training and judgment. He was less successful in publishing the emotional content of Schubert's "Nacht und Träume" and of Strauss's "Morgen" and "Nacht"; the delicacy of Schumann's exquisite "Schneeglöckchen"—which he took much too fast—or the poignance of "Eili, Eili," than he was in communicating the charm and daintiness of some French songs (his French, by the way, is a joy) and in a number of things by Frank La Forge. Yet he sang Liszt's "Oh! quand de dors" with the repose, finish and tranquil ardor it calls for.

Frank La Forge was at the piano. H. F. P.

Yon Dedicates Organ in Green Bay, Wis.

GREEN BAY, WIS., Nov. 10.—The new organ in St. Francis Xavier Cathedral was dedicated in a recital by Pietro A. Yon recently, probably the finest organ recital which has been heard in the Northwest. Mr. Yon proved himself a great master. His playing demonstrates profound inspiration and the feeling peculiar to the genuine creator.

Charlotte Peegé Now on Roster of Walter Anderson



Charlotte Peegé, Who Has Won Popularity as Contralto

Charlotte Peegé, contralto, who has been heard twice with the New York Symphony, and with the Mozart Club, has gone under the management of Walter Anderson. Past engagements of importance for Miss Peegé were with the St. Louis Symphony, the Handel and Haydn Society of Boston, the Milwaukee Symphony and the Tuesday Morning Musical Club of Akron, Ohio.

In addition to her large repertoire in concert and oratorio Miss Peegé is an accomplished pianist as well.

Friends of Music Pay Tribute to Ancient Art

The first event of the season sponsored by the Friends of Music occurred last Sunday afternoon at the Cort Theater which, whatever it lacks of the acoustical advantages of the Ritz-Carlton ballroom, is more commodious and comfortable as well as equally intimate. The affair took the shape of a concert of harpsichord music transcribed for piano by Harold Bauer, who has often enriched the literature in this fashion. Bach occupied the greater part of the time—more, indeed, than was originally nominated in the bond, for certain members of the New York Symphony scheduled to participate in the D Major Concerto for violin, flute, harpsichord and strings were delayed in arriving, and Mr. Bauer beguiled the tedium of a fifteen-minute wait with a supplementary partita, which proved to be one of the principal delights of the afternoon. The remaining Bach was the Fantasia and Fugue in A Minor, originally for harpsichord with pedal keyboard, which Mr. Bauer translated for two pianos and played in conjunction with a young pianist new hereabouts, Ernst Hoffmann.

Bach's antecedents represented on the earlier portion of the bill were Claudio Merulo, with a Toccata in G; Girolamo Frescobaldi, who contributed a delicate and fanciful "Capriccio" on a cuckoo call; Johann Jakob Froberger, with another Toccata and Kuhnau, with the most celebrated of his "Bible Sonatas"

—the one setting forth the tale of David and Goliath. Fittingly to comment on the charms and historic significance of these compositions would require several columns that cannot be spared for purposes of such disquisition. Kuhnau's sonata, however, pleads for fleeting notice. In transcribing it Mr. Bauer has once more done musicians and musical history a service. Such music, unquestionably forfeits much of its characteristic complexion when magnified to the

sonorities of the modern piano. But its essential naivety and primitive charm of pictorial fancy remain and have lost none of their power to amuse and delight. The most striking fact about the little piece is not the crudity of the means employed in its eight sections to delineate the stamping of the Philistine giant, the terror of the Israelites, the combat and such, but that these means are still the very ones employed to paint analogous tone pictures. The thing is done to-day on a larger, more pretentious scale. Otherwise, the difference is merely that between tweedledum and tweedledee. The same *glissando* that in Kuhnau's little program sonata depicts the pebble from David's sling Wagner utilized to illustrate the flight of Klingsor's spear.

Assistance in the solo parts of the Bach Concerto was provided by Samuel Gardner, Georges Barrère and Ernst Hoffmann. Mr. Bauer was at his best throughout the concert, which ended at a late hour.

H. F. P.

Dorothy Moulton Makes Fine Impression at Début

Dorothy Moulton, an English soprano, making her first appearance in New York at the Aeolian Hall on Thursday evening, Nov. 11, revealed herself an artist of truly distinguished character. The British point of view of broadmindedness manifested itself in the first half of her list, which comprised two groups of Lieder, sung in the original language, one by Schubert, the other Schumann. Reports of disturbances in the hall or objections to the German were absolutely without foundation. Miss Moulton had not gone far in her program before one was convinced that here was a singer who possessed the art of interpreting, who knew how to bend the vocal line to the poetic thought, how to color the composer's music with extraordinary skill. The Schubert songs were all lovely, "An die Musik," the two "Zuleika Lieder," "Auf dem Wasser zu singen" and "Hark, Hark the Lark." There was style in evidence in her treatment of these items and the audience applauded in hearty fashion.

She did just as well by Schumann's superb "Stille Thränen," and several others, including "Der Nussbaum" and "Die Meerfee." Unquestionably Miss Moulton has studied with profound seriousness; and there is a big sincerity in her performance that is splendid. Charming of appearance, clad in spotless white, she held her audience, a very large one, by the way, interested all evening. Her French songs ranged from the great Duparc, "Au pays où se fait la guerre," through songs of de Bréville and Chausson, to Ravel's "Nicolette," a remarkable song of its kind, in which Miss Moulton entered a field made famous by Yvette Guilbert, and did so with marked success. The Spanish da Falla's sensuous "Seguidille" was another gem, though we like it better sung by a heavier voice. For her last group the singer chose songs by her countrymen, the contemporaries Britshers, Roger Quilter, Arnold Bax, Hamilton Harty, Cyril Scott and Frank Bridge, all worthy music, the Bax "Shieling Song" especially fine. But it is better sung at a slower pace, as the piano part cannot make its effect when done so quickly. There were extras at the end and a profusion of flowers after the second group.

Of Miss Moulton's voice this must be said: She has a lyric organ, which she makes use of rather with the instinct of the musician than of the vocal technician. The upper tones are often pinched in forte, and there is an inadequacy of breath support, the tone thus sagging at the end of a phrase. But these were only details, wholly forgivable ones as far as we are concerned, in the presence of so much exceptional artistry.

Richard Hageman, at the piano, again outdid himself. Both in the romanticism of Schubert and in the fascinating modernistics of da Falla he was superb.

A. W. K.

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SOLOISTS IN DETROIT ORCHESTRA PLAYERS

Schkolnik and Abbas Offer Brahms Concerto—Fitziu and Ruffo in Concert

DETROIT, MICH., Nov. 12.—The second concert in the Detroit Symphony's subscription series, on the evening of Nov. 5, was an artistic triumph for the orchestra, for Ossip Gabrilowitsch and the two soloists, Ilya Schkolnik, concertmaster, and Philipp Abbas, first 'cellist, of the Detroit forces. Of more than passing interest was the Brahms Concerto for Violin and 'Cello, which had its first local hearing. The playing of the two soloists evoked much praise. The symphony was the Second of Beethoven and it was executed with fine precision and interpreted with the regard for subtlety of shading which it demands. The Overture to "The Magic Flute," opened the program, which was repeated on Saturday evening.

In conjunction with the Armistice Day celebration, N. J. Corey presented the United States Marine Band at Orchestra Hall on the afternoon and evening of Nov. 10. The band is one of the finest ever heard in Detroit and the two programs were chosen with the utmost discrimination. Captain Santelmann, conductor, made a deep impression, especially as a composer, one of his own compositions being given in the evening. At the close of the programs the audience rose and stood in silence for one minute as a tribute to the heroes of the World

War, following which "The Star Spangled Banner" was played.

Fritz Kreisler was heard at Orchestra Hall on Nov. 8. All of the available standing room was occupied and the stage was so filled that there was only sufficient space for the two artists and the piano. At the close of the program the audience doubled, then tripled its plaudits, and the artist returned for half a dozen more encores, the last one being added after the lights were lowered and the piano moved. If Kreisler was a bit more inspired than usual, so also was Carl Lamson, for one completely lost sight of the fact that the music was made by two men. This concert opened the Orchestra Hall Philharmonic Course, of which James E. Devoe is manager.

Before a large audience, of which Italians formed a large part, Anna Fitziu and Titta Ruffo gave a concert in Arcadia Auditorium on the evening of Nov. 9. In the eyes of his countrymen, Ruffo was easily the star of the occasion, though Miss Fitziu was the recipient of a generous measure of applause.

He sang delightfully, but with the result that the auditorium reverberated with cries of "encore." Ruffo's voice was heard to advantage in the vast spaces of Arcadia and, save for a tremolo which decreased as the program progressed, his singing was excellent.

Miss Fitziu's numbers met with the utmost success. Two songs by Granados were interpreted with distinction and evoked prolonged applause which resulted in two encores. A duet from "Don Giovanni" closed the program. Rudolph Gruen accompanied both signers acceptably.

M. McD.

in Australia, New Zealand and South Africa.

The first important ventures of the Hurok-Strok combination will be the forthcoming Oriental tours of Mischa Elman, and Schumann Heink the early part of next year.

ZIMBALIST SOLOIST WITH THE CHICAGO SYMPHONY

Ravel Work Provides Novelty of Stock Program—Violinist at His Best

CHICAGO, Nov. 13.—Ravel's "Valses Nobles et Sentimentales" was the novelty in the Chicago Symphony's program Friday afternoon. The score of the work is annotated: "The delicious pleasure, always new, of a useless occupation." Pleasurable it undoubtedly was, and rather aimless, too. The rough edges and cacophonous combinations usually heard in modern French impressionistic writing had been smoothed away.

Efrem Zimbalist was soloist. He played the Beethoven Concerto with rather deliberate tempo, bringing to its interpretation that poise and musicianship which one has come to look for in his performances.

His tone was warm and colorful. He conquered the technical difficulties of the concerto as if they were non-existent, and interpolated cadenzas of his own. The general and particular excellence of his performance made it easy to forgive a few lapses from pitch.

Chabrier's "Bourrée Fantasque," orchestrated by Mottl, provided a brilliant opening number for the concert. The orchestra played the fascinating rhythms and exhilarating harmonies in a dashing, inspiring way. The symphony of the program was Tchaikovsky's Fifth.

At the "pop" concert, the night before, the symphony was Tchaikovsky's Fourth. "The Star Spangled Banner," sung by the audience, opened the concert, in memory of Armistice Day two years before. The program included the Grieg "Peer Gynt" Suite No. 1; the Kreisler Waltz, "Liebesfreud"; the Strauss Waltz, "The Beautiful Blue Danube," and Chabrier's Rhapsody, "España."

F. W.

INITIATE FRITSCHY SERIES

Braslau the First of Kansas City Attractions—New Offerings

KANSAS CITY, Mo., Nov. 10.—The opening recital of the Fritschy concert series given by Sophie Braslau on Oct. 26, at the Shubert Theater, served to renew the acquaintance of a large, appreciative audience with this charming singer. A full measure of tribute was Miss Braslau's due again.

She was ably assisted by Mrs. Ethel Cave-Cole, accompanist.

A new venture in concert series met with enthusiastic response in Kansas City, Kan., when the Chamber of Commerce on Oct. 25, presented Marie Tiffany and Lillian Eubank. Powell Weaver and Clara Crangle, both of Kansas City, were the accompanists and will be with the artists on their Western tour.

Grainger to be Soloist at New York Première of Carpenter Work

Percy Grainger will be the soloist for the first New York performance of John Alden Carpenter's Concertino for piano and orchestra as he was for its première in Chicago. The work won an ovation for both composer and pianist when it was played under the direction of Frederick Stock at a concert of the Chicago Symphony. Mr. Carpenter will be present at the New York performance, which will take place at the concert of the New York Symphony at Aeolian Hall on the afternoon of Nov. 28.

Season of French Opera Comique Promised for America

A season of French opéra comique and light musical comedies will be inaugurated at the Belmont Theater commencing Dec. 28, under the auspices of the Cercle d'Art Français, and continue for private advance subscribers only, weekly thereafter for fifteen weeks. The company, which has been assembled in Paris, will arrive this week and will include a group of fifteen principals and thirty-two chorus men and women. The opening bill will be "Joséphine." A répertoire for fifteen weeks has already been arranged. The season will be under the direction of Theodore Stucky and Armand Robi.

Jacobsen Recital Heard by Good-Sized Audience

Sascha Jacobsen's recital on the evening of Nov. 10 at Carnegie Hall afforded an opportunity to a well-sized audience to applaud another American. Mr. Jacobsen's musicianship has been demonstrated before, and his recital served to strengthen the belief in his reliable artistry.

His best work was accomplished in two groups of shorter numbers including a Wieniawski Legende, Bagatelle by Sinigaglia, Valse Sentimentale by Schubert-Franko, Novacek's "Perpetuum Mobile," Tango by Arbos and two Spanish Dances by Sarasate. His longer numbers, the "Devil's Trill," a Sonata of Tartini-Kreisler, and the always-present Paganini Concerto were occasionally marred by unevenness of tone, although the second movement of the Concerto redeemed many of his poorer moments.

F. R. G.

Charles Albert Case Gives Program at Smith College

NORTHAMPTON, MASS., Nov. 10.—An excellent recital was given at the Assembly Hall of Smith College this afternoon by Charles Albert Case, tenor, and assisting artists. Wilson Townsend Moog was the accompanist. Rebecca Wilder Holmes, violinist, and Rebecca Haight, 'cellist, were also heard in the program, which included compositions by Purcell, Handel, Hahn, Widor, MacDowell, Chadwick, Philip James, Hadley and Nevin.

Behymer Honored at Luncheon of Riverside Club

RIVERSIDE, CAL., Nov. 2.—To aid in the furtherance of musical appreciation in the community, a luncheon was given by the Tuesday Musical Club at Mission Inn yesterday. Guests of honor were L. E. Behymer, Charles Wakefield Cadman and Princess Tsianina. Besides the guests, addresses were made by Mrs. John Myline, president of the club; Mrs. Cora Merry, Mrs. La Roy Simms, Mayor Horace Porter, Claude Degan, Gustave Hilverkus, C. C. Arnold and others.

Samaroff to Play Complete Set of Beethoven Sonatas

Mme. Olga Samaroff will give a series of eight recitals in Aeolian Hall, during the months of January, February, March and April, playing the entire set of thirty-two Beethoven Sonatas. Only once before in America has such a monumental task been accomplished, and that was in 1875 when von Bulow gave the complete presentation of the sonatas.

Selma Kurz Coming in December

Selma Kurz, prima donna of the Vienna Opera House, leaves for New York on Dec. 6 to fill an engagement at the Metropolitan Opera House, says a Vienna cable to the New York Times.

MOUNT VERNON, N. Y.—Cyrena Van Gordon, contralto of the Chicago Opera, recently created a highly favorable impression when she was heard in an all-English recital at the Westchester Women's Club.

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FIRST 'POP' CONCERT DELIGHTS ST. LOUIS

Rejuvenated Orchestra Under Max Zach Begins Auspicious Season

ST. LOUIS, Nov. 1.—The orchestra season was inaugurated last Sunday by the Symphony Orchestra at its first "Pop" concert of the season at the Odeon. There was no soloist and it was the first opportunity to hear the newly organized band. With much new material Max Zach has done wonders in so short a time and the playing was most evenly balanced and of good quality, delighting the audience. Full opportunity was given to all divisions in the Tchaikovsky "Marche Slave," which was given a spirited reading. Coleridge-Taylor's "Petite Suite de Concert," excerpts from "Bohème," and Hosmer's "Southern Rhapsody" were included on the program besides several extras. The house was completely sold out and about 400 were turned away.

Last Saturday night also inaugurated a prime musical asset of the city, Elizabeth Cuney's People's Concert course, with a recital by Mischa Levitzki, pianist. Despite the artist's suffering from an injured finger, he did notable technical work in a rather conventional program.

Members' Day of the Morning Choral Club was celebrated with the annual concert at the Women's Club on Tuesday morning of this week. The soloists this year were Eva Gauthier, soprano (her début here), and Salvatore de Stefano, harpist. The auditorium was filled and many were forced to stand. Mme. Gauthier was intensely interesting in her description of customs and music in Java and sang some Javanese folk songs which pleased immensely. She was truly delightful also in songs by Ravel, Debussy, Gretchaninoff, Rameau and others. Mr. deStefano proved himself one of the best harpists heard here in many a day. LeRoy Shield officiated at the piano for Mme. Gauthier.

A superb collection of artistic talent, Leopold Godowsky, Alfred Mirovitch and Leo Ornstein, pianists, and Marguerite Namara, soprano, appeared in concert at the Odeon on Thursday evening in conjunction with the Ampico reproducing piano. Mme. Namara sang two groups with Ampico accompaniment.

Henri Scott, basso, who has appeared here many times in opera, was here all last week at the Orpheum Theater with Everett Touchings, accompanist. He had a splendid reception at every performance and on Tuesday was the guest of the Advertising Club at their weekly

luncheon, giving a short talk on "Advertising for the Artists."

On Monday of last week Alma Peterson, soprano, of the Chicago Opera Association; Albin Steindel, violinist, and O. Wade Fallert, pianist, gave an interesting recital at the Odeon for the benefit of the Women's Relief Corps of St. Louis. The program offered a variety of music of approved style and Miss Peterson was especially well liked in an aria from "Carmen" and some American songs. Mr. Steindel was very successful in a miscellaneous group.

At the Chamber of Commerce Conference Luncheon last Wednesday there was a special musical program arranged by members representing the Federated Musical Clubs of this section. Mrs. J. H. Rodes, president of the Missouri Federation of Musical Clubs, spoke on the "Work of Federated Music Clubs."

The Knights of Columbus Choral Club of East St. Louis gave a highly interesting program on Armistice Day in the High School Auditorium. The Club, under Theo. Deibels, made a good impression. Alice Widney Conant, soprano, was the soloist.

John Kessler, sixteen years old, pupil of the Soldan High School, recently gave his first piano recital at the Artists' Guild in which were exploited some of his own works.

The greatest advance season sale in the history of the Symphony Orchestra has been announced by the management, and for both concerts the house is filled.

H. W. C.

Sittig Trio Gives Program with Miss Rochen at Staten Island

An afternoon of music arranged by Mrs. Louis A. Dreyfus gave pleasure to the members and guests of the Literary Department of the Staten Island Woman's Club recently. The Sittig Trio, which consists of Margaret Sittig, violin; Edgar Hans Sittig, cello, and Frederick V. Sittig, piano, gave a Serenade by Foerster and Mortimer Wilson's "Dance of the Negro Dolls." The players also gave solo numbers. Frieda Rochen, soprano, was applauded for two groups, which included several big numbers and songs by Curran and Vandernool.

Hurok Combines with Oriental Manager to Send Artists to Far East

S. Hurok, head of S. Hurok's Musical Bureau, has announced that he has entered into a business arrangement with A. Strok, leading concert manager of the Far East and the Orient. By the terms of this agreement the new firm will go under the name of Hurok-Strok Musical Bureau, with principal offices in New York and Shanghai, China, and branch offices in Japan, India, the Philippines and the Straits Settlements. Connections will also be established with local managers

TWO OPERA SEASONS FOR PHILADELPHIA

Italian Lyric Federation Will Attract Overflow from Metropolitan

PHILADELPHIA, Nov. 15.—Oddly enough, the fortunes of the Italian Lyric Federation in this city are likely to be enhanced by the imposing competition of the Metropolitan, which will begin its season in the Academy of Music on Nov. 30. By that time the truth of an unprecedented situation is apt to be keenly realized.

Philadelphians are fond of opera. Unless they have made elaborate preparations and expended in advance a considerable sum of money, they will be denied entrance to Mr. Gatti's presentations. For the Academy of Music is virtually sold out by subscription for the entire opera season. A single gallery seat remains unpurchased. Space in the last two rows of the parquet circle is rapidly being taken. Bank deposits to the extent of \$198,000 have already been made.

There are two reasons for this *impasse*. The Academy, filled to the uttermost, falls below the capacity of the Metropolitan Opera House here by 400 persons. This was of course realized when the opera was moved away from the uptown temple reared by Oscar Hammerstein. Less clearly contemplated was the potent hold of the venerable, tradition-hallowed Academy upon the Philadelphia music public. Former patrons who never could be induced to venture as far north as Broad and Poplar streets have resumed opera going. Mr. Gatti's position is singular. His financial returns are restricted by the size of the auditorium. Perhaps next year he may be persuaded to prolong his season and the general public will have the opportunity to satisfy its musical longings.

Edward W. Bok, heading the company now holding a lease on the Academy, has done his best. The house is admirably appointed. The historic foyer has been rehabilitated. Wherever possible additional seats have been installed in the auditorium proper, but expansion is now at a standstill. Society and farsighted music lovers will hear the Metropolitan productions this season, but other Philadelphians must seek compensation elsewhere.

And this is why rivalry will probably benefit the moderate priced opera scheduled for the other theater. Within the vast uptown Metropolitan, overflow opera goers can be easily accommodated and Mr. Salmaggi may be conceived as welcoming the pressure of the disappointed, but recent audiences at the Metropolitan, save for the balcony and gallery crowds, have been slim. There were many rows of empty seats downstairs at the performance of "La Gioconda" given by the Italian Lyric Federation last Thursday evening. The presentation was not among the best of this series, Ponchielli's spectacular opera is by no means an easy work to give. There are some excellent artists in the organization who would shine brighter in other operas.

In general, the male members of the cast were adequate. There was a vigorous, robust *Enzo* in Carlo Marziali, a fine *Alvise* in Italo Picchi, and a creditable *Barnaba* in Giorgio Puliti. Stridency and awkward acting marred the earnest efforts of Barbara Eldridge in the name

part. Anita Kilkova was the *Cieca* and Eugenie Alganoff the *Laura*. Fulgenzio Guerrieri ably directed the capable orchestra and the chorus was spirited and well trained. The ballet in the Dance of the Hours won an exceedingly charitable reception.

The past week was exceptional in the musical season in its lack of symphony concerts, Mr. Stokowski and orchestra being on tour.

H. C.

Raoul Vidas Admired Soloist with Symphony

Raoul Vidas was the soloist with the New York Symphony Orchestra at its concert Sunday afternoon, Nov. 14, and disclosed again the refinement, the taste, and the cleanly, if not stirring, artistry which have placed him among the admired young violinists of the day. With the orchestra he played the Haydn Concerto in C and Lalo's B Flat Intermezzo, neatly and very agreeably to the ear. The program, while not a "repeat," was made up of numbers familiar on earlier programs, including the gracefully melodious "Nachtmusik," for strings, of Mozart, and the Brahms D Minor Symphony. For the Haydn concerto Mr. Damrosch relinquished his place as conductor to René Pollain, and took unto himself the burdens of the piano, utilized by Haydn as one of the instruments of the orchestra.

O. T.

Ruffo and Nina Morgana Stir Hippodrome Throng

Titta Ruffo and Nina Morgana, appearing together in a program announced as for the benefit of the Navy Club, found the expected thousands before them in the Hippodrome Sunday night, and behind them a stage crowded with another considerable audience.

There was no limiting or curbing the applause. Shouts and banter have become the custom at Ruffo concerts, it seems. The baritone apparently had the time of his life, joining in the fun and delivering himself of the "Largo al Factotum" with more than the usual drolery, if less than the usual (for Ruffo) glibness and rapidity. He was not in his best voice and showed it plainly in the "Pagliacci" Prologue, where he broke badly on the high A-flat which he and other baritones of the day inject into the Leoncavallo score. He omitted one group of the program, but sang numerous encore numbers. The voice had its customary power and resonance, but his method of producing his upper tones, with his body bent backward from the waist and his face upturned to the ceiling caused one to wonder.

Miss Morgana's voice was light and agreeable, both in coloratura airs from "La Sonnambula" and "The Barber of Seville," and in a group of English songs. She, too, was tumultuously received and added several encores. Rudolph Gruen was the accompanist for Ruffo and Alberto Bimboni for Miss Morgana.

O. T.

"ALPHONSE" GOES ABROAD

Mr. Guard's Assistant Settling Up Estate in France—To Return Soon

"Where's Alphonse?"

This has been the moot question around the Metropolitan, as the opening of the opera season has brought back the usual callers to the office of William J. Guard.

"In Europe," the Metropolitan's press representative answers, *sotto voce*, "Settling up an estate."

"A what?" is the surprised rejoinder. "An estate," replies the oracle of the opera house. The inquirer then is told that if he will wait two weeks, or so, he can ask "Alphonse" himself what it all means.

The facts, as known at the Metropolitan, are these. About three weeks ago Mr. Guard's assistant, Georges Eyssautier, popularly known as "Alphonse," received word of the death of his grandmother in France. Two weeks ago he went to Marseilles, as the result of word received from that city, to assist in settling the grandmother's estate. He expected to be back at his duties at the Metropolitan within five weeks after his departure. The extent of his inheritance has not been disclosed.

THEATER VITAL TO BALTIMORE'S MUSIC

Lyric Houses Many Important Concerts in Course of the Week

BALTIMORE, MD., Nov. 15.—Our concert-going public had occasion to feel that the new ownership of the Lyric Theater is of utmost importance for local musical development when the week's bookings hold such features as recital by Geraldine Farrar, a concert by the Boston Symphony, performances by the Baltimore Opera Society and our municipal symphony concert, which, were it not for the Lyric Corporation, would not have been possible.

Geraldine Farrar evoked much admiration when she presented a program at the benefit concert for the Bryn Mawr School League. Ada Sassoli, harpist, and Edgar Schofield, baritone, assisted Mme. Farrar and received much applause for their contribution to the program.

The first concert of the series given by the Boston Symphony stirred the listeners to real enthusiasm. Helen Stanley had been scheduled to appear as soloist, but her place was taken at short notice by Mabel Garrison, Metropolitan soprano. She sang with splendid style an aria by Mozart and the Bird Song from David's "Pearl of Brazil."

The Lyric capacity was tested by the audience on Nov. 7, when Baltimore Symphony, Gustave Strube, conductor, with Edith de Lys, soprano, gave the first concert of the series. With the playing of the "Eroica" Symphony the orchestra revealed the progress that has been made through conscientious rehearsing. Borodin's "A Sketch of the Steppes" was given its first Baltimore performance at this concert. The disclosure of vocal art of much beauty in arias of Verdi and Thomas made Edith de Lys a favorite in her first local appearance, winning enthusiastic applause. As a preparation to the concert the program had been played previously before the pupils of the Baltimore City College, this being one of its educational activities. Frederick R. Huber, manager of the orchestra, and director of municipal music, made an address to the students.

Leopold Godowski, pianist, was heard at the Friday afternoon recital at the Peabody Conservatory of Music. His art seems to have become more colorful and poetic, as was shown by the masterful presentation of an interesting program to which additions had to be made to meet the demand for more. The three examples from his "Triakontameron" were received with much pleasure.

F. C. B.

MISS GOODSON COMING

English Pianist to Arrive on Nov. 24 for Short Tour

An important addition to the ranks of foreign artists concertizing in America this season is Katharine Goodson, the English pianist, who is scheduled to arrive in New York on the Olympic on Nov. 24. She will go almost directly to Canada for the concert which she is to give at the Matinée Musicale of Ottawa on Nov. 29. From Ottawa she will go to Toronto and other Canadian cities, returning to the United States for an appearance as soloist with the Detroit Symphony, Ossip Gabrilowitsch, conductor, in Detroit on Dec. 12. For this concert her vehicle will be the Tchaikovsky Concerto.

Miss Goodson has also been reengaged for appearances with the Minneapolis Symphony Orchestra in Minneapolis and St. Paul, on Dec. 16 and 17. She will play the D Minor Concerto of Brahms in both cities. This concerto is her choice also for her appearance with the Boston Symphony in Cambridge on Jan. 13. Miss Goodson remains in America only until the end of January. Before leaving, she expects to make new records for the Duo-Art.

Cecil Arden Sings at Memorial Exercises at Roslyn, L. I.

Cecil Arden, contralto of the Metropolitan Opera, has returned from a successful concert tour in the Middle West, where she was heard in twenty-four concerts. Upon her return to New York she sang at Roslyn, L. I., at the laying of the cornerstone of the first Neighborhood House to be erected as a war memorial. On Oct. 31, she gave a recital in Scranton, Pa. Miss Arden will

be heard later in Pawtucket, R. I., New Bedford, Mass., Wheeling, Charlestown, and Bluefield, W. Va. She has also been engaged as soloist with the Baltimore Symphony Orchestra for Jan. 9. She will be heard in several new roles at the Metropolitan this winter.

Piastro Borisoff Again Heard in Recital

Serving to establish further the first opinion of him as a violinist of uncommon talent, J. Piastro Borisoff appeared in his second New York recital at Aeolian Hall on Nov. 13. As an exhibition of technical poise one may remember the Paganini Concerto in G Major, which with the opening Suite by Sinding, completed the pyrotechnical exhibits.

A group of his own numbers, "Air en forme de Bach," Valse Romantique and Impromptu, showed a pleasing gift for composition and a tone of good quality, revealed again in the Nocturne in D Major by Chopin-Wilhelmj and Bazzini's Ronde des Lutins.

F. R. G.

Late News by Wire and Post

LOS ANGELES, CAL., Nov. 15.—This city has oversubscribed its guarantee list of \$10,000 for the visit of the Chicago Opera Association.

W. F. G.

ALBANY, N. Y., Nov. 15.—The Albany Music Teachers' Association is the first of the Albany music organizations to start a fund for a new music hall.

SAN ANTONIO, Nov. 15.—Oscar J. Fox, conductor and composer, has been engaged to direct the Mozart Society during the coming season. Mr. Fox is at present diocesan director of music and organist of St. Mark's Episcopal Church.

G. M. T.

PORRTLAND, ORE., Nov. 15.—Aileen Brong of Portland, Ore., and formerly music critic on the Portland *Telegram*, has returned from a vacation in Europe, and has accepted a position with the Elwyn Musical Bureau.

N. J. C.

CHICAGO, Nov. 15.—Mildred Anderson and Howard Preston, students at the American Conservatory of Music, have accepted positions in two of the city's large churches. The Conservatory's department of public school music, under the direction of O. E. Robinson, has begun the season with the largest enrollment in its history.

F. W.

EASTHAMPTON, MASS., Nov. 15.—A choral club of twenty-five members, under the direction of Ivan T. Gorokhoff, has been organized. Catherine Dower will be the accompanist.

W. E. C.

ITHACA, N. Y., Nov. 16.—Ernst Mahr has been added to the staff of the Ithaca Conservatory of Music, as teacher of the 'cello.

A. D.

CHICOPEE, MASS., Nov. 15.—Leonard Cunliffe, organist of Grace Church, has resigned his position and will leave for New York to study organ with T. Tertius Noble.

A. D.

CHICAGO, Nov. 16.—Andreas Dippel, for many years with the Metropolitan, Philadelphia and Chicago opera companies, and who lost a fortune of several hundred thousand dollars, is now selling life insurance here.

CHARLESTON, W. VA., Nov. 12.—W. S. Mason, director of the Mason School of Music, was married recently in Richmond, Va., to Miriam Briggs.

W. F. G.

LOS ANGELES, CAL., Nov. 15.—Mischa Guterson, late of Seattle, is conducting the Sunday morning symphonic concerts at Grauman's Theater, in place of Arthur Kay, resigned.

W. F. G.

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ELGIN, ILL.—Carl Craven, tenor, gave a recital recently for the benefit of the Universalist King's Daughters.

WATERLOO, IOWA.—The Sonora Grand Opera Company presented "Rigoletto" and "Trovatore" during its recent visit.

URBANA, ILL.—The United States Marine Band, under Capt. William H. Santelmann, was heard in an afternoon and evening program recently.

PORLAND, ORE.—Mrs. Carrie B. Adams, a composer of cantatas, has come from Terre Haute, Ind., and will make her home in this city.

HAMPTON, MASS.—Oskenonton, Mohawk Indian, was heard in a costume recital of Indian songs and interpretations of Indian life in the Methodist Church recently.

BANGOR, ME.—Mr. and Mrs. Frederick B. Simpson announce the birth of a son on Oct. 13. Mrs. Simpson was formerly cellist in the Bangor Symphony and of the B. E. N. Trio.

WINNIPEG, MAN.—The first program of the Women's Musical Club this season was presented by Margaret Halkett, an Ottawa pianist, who was heard in a conventional program.

AUGUSTA, GA.—The First Presbyterian Church choir, under the direction of Henry Philip Gross, is rehearsing Gaul's "Holy City," to be given as the first of a series of special programs.

NEW YORK.—A series of four explanatory talks with piano illustrations on "Tristan" and "Parsifal" will be given by Elliott Schenck at Rumford Hall on Monday afternoons beginning Nov. 16.

CINCINNATI, OHIO.—An interesting recital was given by Bernice Jackson, violinist, pupil of P. A. Tirindelli, at the Cincinnati Conservatory of Music recently. Freda Sauter was the accompanist.

DECATUR, ILL.—Miner Walden Gallup, pianist, and W. B. Olds, baritone, members of the faculty of the Millikin Conservatory of Music, were heard in joint recital in the Millikin auditorium recently.

HUNTINGTON, IND.—A concert was given by Josephine Martino, assisted by Vitali Podolsky, violinist, and Josephine Brougher, pianist, in the high school auditorium in the first of the Lyceum series recently.

SAN FRANCISCO, CAL.—Myra L. Pachache, John A. Patton, Teodelinda Teran, with Mrs. E. E. Young and Henrik Gjerdum, accompanists, furnished the program at the recent meeting of the Pacific Musical Society.

PORTLAND, ORE.—Dr. Emil Enna was the soloist at the Jenny Lind celebration at Linnton Hall on Saturday, Oct. 30. The affair was under the management of the Singing Club Columbia, the Society Linnea and Court Scandia F. of A.

SPRINGFIELD, MASS.—The special offering at the last meeting of the Tuesday Morning Music Club was Liza Lehmann's "Alice in Wonderland," sung by Mrs. L. B. Triplett, Mrs. Lula Payne, Edward Hosmer and Oscar L. Hunting.

FORT WORTH, TEXAS.—Four concerts by the Banda Estado Mayor, the famous Mexican Band of more than 100 musicians, under Captain Melquides Campos, were given here last week before large audiences of Mexicans and Americans.

CEDAR RAPIDS, IOWA.—Joseph Kitchin, violinist; Claude Newcombe, tenor, and Max Daebler, pianist, members of the faculty of the Coe College Conservatory, opened the musical season Oct. 11, with a concert in the Sinclair Memorial Chapel.

MERIDEN, CONN.—Thomas Wilfred, singer of folk-songs and ballads and player of the twelve-string arch-lute, was heard in an interesting recital in the high school auditorium recently, under the auspices of the Teachers' Lecture Course.

WINNIPEG, MAN.—The recent program of the Men's Musical Club in the club rooms at the Music and Arts Building was given by C. Ranson Gross, tenor; R. W. Huxtable, violinist; J. Isherwood, baritone, and Stanley Osborne and Cyril F. Musgrave, accompanists.

HUNTINGTON, IND.—A concert was given recently at the high school auditorium by Ada Jones, assisted by Esther Almhagen, violinist, and Tonica Freese, pianist, under the auspices of the Schaff Bros. Company, for the benefit of the newly organized City Band.

UTICA, N. Y.—A Harvest Musical Service was given Sunday evening, Oct. 31, at Tabernacle Baptist Church under the direction of Homer P. Whitford, organist and musical director. The chorus of fifty voices was assisted by soloists and an orchestra of twenty pieces.

SAN FRANCISCO, CAL.—John Smith, soloist at the Fairmont Hotel concert recently, leaves soon for New York to continue his studies under Harold Bauer. Claire Forbes-Crane and J. Spencer Kelly were heard in recital last week at the Alexander Hotel ballroom.

WELLESLEY, MASS.—Louisa Wood, the Boston contralto, was the soloist at a musical given recently at Dana Hall. She sang effectively César Franck's "Panis Angelicus," the familiar aria of Delilah from Saint-Saëns's opera, and Gounod's "O Divine Redeemer."

FULTON, MO.—Albert V. Davies, director of the Conservatory of Music of William Woods College, has arranged for an artists' series of concerts this season, having booked Percy Grainger, May Peterson, Salvatore Stefano, Hambourg Trio and Campbell McInnes.

TOPEKA, KAN.—Boys' and girls' glee clubs, an orchestra and a mixed chorus, under the direction of Grace V. Wilson, supervisor of music in the high schools, form the background of the singing assemblies which are held frequently and attended by more than 1000 students.

MOUNT VERNON, N. Y.—The Mount Vernon Teachers' Association which conducts a yearly series of lecture will make a new departure this year when on Dec. 2 they will have a concert instead of a lecture. Reinhard Werrenrath, baritone, has been engaged to sing on that occasion.

AUGUSTA, GA.—Mrs. W. L. Scott, soprano, formerly of Chattanooga, Tenn., where she was active in musical circles, has recently located in Augusta. Margaret Kliebs of Elliott, Me., has again come to Augusta for the winter months and opened a vocal studio here and in Aiken, S. C.

PORTLAND, ORE.—Leonora Fisher Whipp presented four of her pipe organ students in an informal recital. Those participating were Elva Jane Baker, Marguerite McWane, Stuart McCollum and Edwin Guiver. This is the first of a series of similar recitals which Mrs. Whipp plans to give this season.

FAIRMONT, W. VA.—The music department of the Woman's Club gave its initial program of the year in the First Methodist Church recently under the direction of Mrs. Truman E. Johnson. Those participating in the program were Florence Clayton Dunham, organist; Norma Hecker, pianist; Murtie Shaw Waddell, soprano; Jessie De Winter, violinist, and Jack Abbott, baritone. The program consisted of sacred music to which the public was invited.

NEW ALBANY, IND.—The Kerrigan Theater was filled on Tuesday evening, despite a heavy downpour of rain, to hear Harvey Hindemyer, tenor, and the Dann Trio of instrumentalists in a pleasing program given by the management of the Gable Furniture Company. The concert was an artistic success.

PORLAND, ORE.—George E. McElroy, who has been a member of the Portland Symphony, has gone to Seattle to play with the orchestra of that city. An "Ensemble Sonata" evening was enjoyed at Reed College recently. H. Klingensmith was heard in violin numbers, assisted by Lucien E. Becker, who also offered two violin solos.

CHARLESTON, W. VA.—A concert under the auspices of the music department of the Woman's Club, was given in the high school auditorium recently. Mrs. Riley Wilson and Mrs. Victor Knopp, pianists, and Irene Huffman, contralto, gave the program, with the assistance of a chorus under the direction of Mrs. Elsie Fisher Kincheloe.

MADISON, WIS.—Through the courtesy of Hork Brothers Piano Co. Madisionians were given the opportunity to hear Hardy Williamson, tenor, and the Fleming Sisters' Trio in an Edison tone-test concert at the First Congregational Church, on Oct. 18. The work of these artists won merited approval from the capacity audience.

PORLAND, ORE.—The first of several recitals to be given by students of Mr. and Mrs. Charles Dierke was given in the ballroom of the Multnomah Hotel recently, when Bernice Helme was presented. The closing number was "The Ride of the Valkyries" played on two pianos by Miss Helme and Mrs. Dierke. Miss Helme exhibited not only fine technique but good musicianship.

ALBANY, N. Y.—Ernest T. Hesser, the new director of music in the Albany schools, addressed the members of the municipal welfare department of the Albany Woman's Club recently and offered a group of vocal solos, accompanied by Helen M. Sperry. Mrs. Louise Beeman Haefner, contralto at the First Presbyterian Church, also sang, accompanied by Mrs. Archibald Buchanan, Jr.

WINSTED, CONN.—The Winsted Choral Union elected the following officers at its last meeting: President, Edward P. Jones; vice-president, J. H. Whiting; treasurer, O. H. Ripley; secretary, W. R. Remington; registrar, Charles A. Terrell; directors, Mrs. J. H. Alvord, Mrs. D. S. Moore, Miss Adelaide Howe, Mrs. L. C. Strong, Mrs. William C. Kemp, A. H. Jackson, C. K. Hunt and M. H. Tanner.

MORGANTOWN, W. VA.—The first meeting of the Woman's Musical Club was held in the Phillips music room of the Strand Building recently, the program being in charge of Irene Osborn. Mrs. Mary Carspecken gave an address on the ballad, followed by musical numbers offered by Mrs. Ersa Duncan, Irene Madeira, Mrs. Mildred Lazelle, Mrs. Angeline M. Donner, Mrs. Adele Smith Soper and Mrs. Mary Deahl.

PORLAND, ORE.—Members of the Tuesday Club held a meeting recently and began the study of "Romance," Debussy, and the "Hills of Dreams," Forsyth, arranged by Deems Taylor. The following were present: Stella Nash, Mrs. M. E. Grider, Margaret Hildt, Elizabeth Hulme, Blanche Berrett, Gertrude Porter, Elizabeth Kirby, Evelyn Chase, Frances Baker, Helen Dekum and Mrs. Mildred Copeland-Bullingham.

NEW HAVEN, CONN.—A musical was given at the home of Mrs. H. L. Hayden recently for the benefit of the music fund of the Westville Congregational Church. The program was given by Mrs. Edith Reine Wilcox, soprano; Mrs. Sarah Roberts Hilkert, contralto; John A. Wolfe, tenor; Addison F. Huni, bass; Robert H. Hilkert, cellist, and Homer R. Denison, reader. Edith Downes and Kingdon V. Jackson were the accompanists.

SYRACUSE, N. Y.—Mendelssohn's "Elijah" sung by a choir of fifty voices under the direction of Howard Lyman, director of music, was the feature of a special musical service at the First Baptist Church recently. The assisting artists were Charlotte L. Snyder and Adelaide Doolittle, sopranos; Alice Codding-

ton and Mildred Potter, contraltos; Robert S. Sargent and Sandford B. Morse, tenors; C. Harry Sanford and Carl F. Bye, baritones, and Charles M. Courboin, organist.

SYRACUSE, N. Y.—The second recital of the Morning Muscale, Inc., was given Wednesday by some of our best local talent. Mrs. Pauline Baumer Shepard was heard to advantage in an aria from "Freischütz," with the orchestra directed by Professor C. Becker. Leora McChesney, with Ethel Damms, gave a group of songs most artistically. John Ray, baritone, and Mrs. Gladys E. Bush, who played brilliantly Saint-Saëns' G Minor Concerto with the orchestra, completed the program.

WASHINGTON, D. C.—A delightful program was presented recently by LaSalle Spier, pianist, and Helen Gerrer, violinist. Mrs. Warner Gibbs, soprano, and Minna Niemann, pianist, gave a recital at the Arts Club on Nov. 7. This marked a reception to Mrs. Gibbs, who is visiting Washington, her former home, on leave of absence from the American Consulate of France, where she was during the period of the war. Another enjoyable musical evening at the Arts Club was the presentation of "In a Persian Garden," under the direction of Paul Bleyden.

ALBANY, N. Y.—The first of a series of concerts featuring music of southeastern Europe was given at the State College for Teachers recently, when the choir of St. Basil's Orthodox Church of Watervliet, under the direction of Rev. L. L. Zemba, presented a program of Russian music. The soloist was Mme. Ilisa Bernhard of the Russian Isba Players. Dr. Harold W. Thompson, head of the college music department, offered a group of piano numbers by Russian composers. T. Frederick H. Candlyn and Dr. Thompson provided the accompaniments.

LOS ANGELES, CAL.—The Gamut Club had its opening dinner of the season on Nov. 3. The participants on the program were the Gamut Club Male Quartet, Florence Middough, contralto; Lawrence Tibbets, baritone; Mr. McFeeters, pianist, and the Misses Kucher in soprano duets. Among the guests and members who were introduced to the club were Basil Ruydsael, the bass, who was elected to honorary membership; Walter Anthony, musical and dramatic critic; Joel Levy, an officer of the Chicago Apollo Club; Herman Frank, Mrs. R. R. Patterson, Maurie Dyer, Mrs. Sumner Kent, John Bettin and Seward Simon.

DETROIT—The Tuesday Muscale inaugurated its concert season at the Y. W. C. A. on the morning of Nov. 2, the program being in charge of Elizabeth Ruhlm. A feature of the muscale was a new song cycle by Charles Wakefield Cadman, which, on that occasion Mrs. Harriet Story Macfarlane introduced to Detroit. The group, entitled "Birds of Flame," depicts scenes and legends of Florida and written in the usual melodic vein which characterizes Mr. Cadman's music. Mrs. Macfarlane has developed them to the utmost and won a decided success for both herself and the composer, on Tuesday morning. Others who contributed to the program were Theodosia E. Eldridge, violinist; Mrs. Jeannette Van der Velpen Reaume, pianist; Florence Paddock, soprano; Mrs. Lillian Lachman Silver, Margaret Mannebach and Ada Gordon, accompanists, and Elizabeth Emery, who read a paper on "Current Events."

PORLAND, ORE.—Officers of the college musical organizations at the Oregon Agricultural College, Corvallis, have been elected for the current year. Allen C. Brandes of Portland is president of the Men's Glee Club; Genevieve Kerr of Corvallis heads the Madrigal Club, and Eric Smithers of Corvallis is president of the Mandolin Club. Other officers are: Glee Club, L. R. Strong, Elk City, Idaho, vice-president; F. L. Kimball, Eugene, secretary; C. M. Parsons, Bonanza, treasurer; A. R. Kirkham, Portland, manager, and E. H. Brayton, Corvallis, librarian. Madrigal Club, Marian Sabin, Grants Pass, vice-president; Margaret Sullivan, Corvallis, secretary; Ruby Campbell, Puyallup, Wash., treasurer, and Annie McEwen, Milton, librarian. Mandolin Club, Jean Henderson, Waterville, Wash., vice-president; Mark Brown, Corvallis, secretary-treasurer; Maurice Wakeman, Roseburg, manager; Mildred Prather, Corvallis, librarian; and H. A. Stuve, Corvallis, publicity agent.

In MUSIC SCHOOLS and STUDIOS of N.Y.

Fresh from recent successes in Dublin, Lily Meagher, the Irish soprano and pupil of Kathryn Caryna, New York vocal teacher, gained marked recognition in her début appearance before the Catholic Club of New York at the opening concert of that organization on the evening of Nov. 4. The occasion was a brilliant one and Miss Meagher, who was heard some two years ago with McCormack, delighted the large audience with her singing of the "Jewel Song" from "Faust" and a group of Irish songs. Irma Rea of Cleveland, another pupil of Mme. Caryna, was heard at a Masonic concert in Chatham, N. Y., on Nov. 5, where she won much applause.

Among the students of the Ziegler Institute of Normal Singing who are busy with engagements, is Arthur Bowes, who has been touring for over a year in vaudeville with the Salon Singers, and has now been engaged by Ralph Dunbar as leading tenor in his "Carmen" company. Gladys Thompson, contralto, is on tour with Dunbar's "Robin Hood" company. Dennis Murray, tenor, has been engaged for the forthcoming New York production of "Erminie." Claire Gillespie, soprano, has been appearing as soloist at the Brooklyn Strand Theater. Bliss Harris, baritone, has been engaged as soloist at St. Andrew's M. E. Church, New York. Raymond Bartlett, tenor, has been re-engaged for a concert tour of the State of Pennsylvania.

Clara Louise Hey, contralto, a pupil of Mrs. Frank Hemstreet, was one of the soloists in Rossini's "Stabat Mater" at the First Presbyterian Church in

Poughkeepsie, N. Y., recently under the direction of Charles Gilbert Spross. Miss Hey has been engaged to sing in Mauder's "Song of Thanksgiving" with Mme. Buckout, soprano, and John Nichols, tenor, at Christ Church, New York.

A studio reception was held recently by Signor M. Carboni, teacher of voice, at which several numbers were given by his pupils. Mrs. Jean Dusseau sang an aria from "Pagliacci." Margaret George was heard in an aria from "Aida." Mr. Ransome sang "The Ballad of a Rose"; Ruth Young, the Proch Variations; Winifred Parker, "For a Dream's Sake," by Kramer; Isabelle Jenkinson, an aria from "Carmen"; and Mrs. Dussey and George Thorn, the duet from "Madame Butterfly." Mr. Thorn has been engaged as tenor soloist at St. Mathias Church, and Thomas Fielder as baritone soloist in one of the Brooklyn churches.

Signor Carboni, the Italian vocal instructor, who established his studio in New York in September, has just received from Rome medals in recognition of his services for the Red Cross during the war, when he organized a number of concerts for the benefit of that institution.

His pupil, Winifred Parker, contralto, sang the part of Siebel in Gounod's "Faust" recently in the performance given at Hunter College under Dr. Henry T. Fleck. Another pupil, Mrs. Jean Dusseau, soprano, and Miss Parker, have been engaged to sing in "Il Trovatore" during the third and fourth weeks of November in performances which Maestro Carboni will conduct.

Stransky Forces, with Some New Executants, Open Season Finely

HAVING allowed the other local orchestras an advance start of something between a fortnight and six weeks the New York Philharmonic began the duties of its seventy-ninth season last week. The Thursday evening concert was given over to some Wagner and the "Dante" Symphony of Liszt, while the Friday afternoon session considered Bach and Beethoven. Both stirred up an easily comprehensible interest. The Philharmonic has had difficulties to weather since last season, troubles caused by the loss to other orchestras of certain important players, and while substitutes were duly secured it was only natural that the whole circumstance should have been viewed with some trepidation. The quality of a handful of instrumentalists can make or mar an orchestra, preserving or ruining an ensemble evolved through years of laborious cultivation. We have witnessed the unhappy consequences of such change in one of our best esteemed organizations and have no wish to see them duplicated in others.

It was, therefore, very comforting to note that the sterling qualities of the Philharmonic remain virtually unimpaired. Indeed the wood-wind choir—altered in some of its units—seems even better than before. The first oboe and the bass clarinet are superb. The new trombones lack somewhat the mellowness, the warmth and the old gold of their inimitable predecessors, but there will be opportunity for improvement. On the whole the orchestra is the finely fused, responsive, plastic body of past seasons, with the usual rich, transparent, balanced tone and executive virtuosity. Thursday's huge gathering—the "seats sold" placard, familiar to Philharmonic patrons, faced the arriving audience in the lobby—was becomingly enthusiastic.

A Liszt Propagandist

Josef Stransky has done more for Liszt's symphonic delineation of Dante's infernal and celestial voyagings than any other conductor in over a quarter of a century. In nine years he has given the work three times. The infrequency of its advent must be attributed to its exactions in the way of elaborate paraphernalia rather than deficiencies of inspiration. It is true that the Purgatory movement, and the "Magnificat" which

implies the Heaven of Dante's imagining, fall considerably below the puissance of Liszt's hell, with its fury and pathos, analogous to the shuddersome picturings of Gustave Doré. But the symphony is a mighty conception, notwithstanding its inferiority to the "Faust," and cannot be left out of the reckonings of the generation. Mr. Stransky gave it a performance of breadth and power and supplied the habitual thrill with the horrendous ferocity of the final climax in the "Inferno" section. He had the assistance of Victor Harris's St. Cecilia Choir for the choral "Magnificat" and the section was passably, though by no means flawlessly sung. Turning to further account the singers' presence Mr. Stransky took occasion to give the "Tannhäuser" Bacchanale with the Sirens' chorus actually sung and the "Spinning Song" from the "Flying Dutchman." Unfortunately the invisible sirens sang badly off pitch and somewhat marred the number. But the full complement of St. Cecilia forces made amends in the tuneful "Dutchman" music and the applause after it was so insistent that the conductor capitulated and granted its repetition. The "Ride of the Valkyries" ended the evening's business.

Friday's Concert

Friday's concert was, if anything, the better of the two. With the elimination of first-night nervousness the orchestra appeared to even finer advantage and confirmed the impression that the changes in personnel have, on the whole, benefited it. A little further mellowing of the trombones will help to restore this section of the band to its former estate. At that the players did much better Friday afternoon than the previous evening. The first trumpet is a wonder and made the most of extraordinary chances in the high passages of Bach's F Major Brandenburg Concerto which, in Felix Mottl's version, opened the program. This exhilarating music had the effect of a breath of pure mountain air. The solo flute and oboe, in addition to this same trumpet, distinguished themselves in the concerto passages, and it must be confessed that Mr. Megerlin's violin was not always their equal in tonal charm. Abert's famous arrangement—or disarrangement, if one likes—of the G Minor Fugue is an old standby and always dependable. But the gem of the

program was the choral prelude, "O man, bewail thy grievous sin"—which the late Max Reger ingeniously transcribed for strings with full reverence for the spirit of Bach and yet with great richness of coloring obtained by simple expedients. The piece is of a beauty almost passing belief. It should become one of the Philharmonic's standbys, especially if played with such nobility as last week.

A very eloquent performance of Beethoven's Fifth Symphony—a performance of exceptional vitality and finish—brought the concert to a stirring close. H. F. P.

N. Y. Chamber Music Society to Play Grainger Work

Busy with concert engagements at distant points, Percy Grainger will find time to attend the first Aeolian Hall concert of this season of the New York Chamber Music Society, Carolyn Beebe, director, on Nov. 16. The program of this concert is to include the composer-pianist's "Children's March: Over the Hills and Far Away," especially transcribed by him for the society for piano, two violins, viola, 'cello, double-bass, flute, oboe, clarinet, bassoon and French horn.

NEW ROCHELLE, N. Y.—The Letz String Quartet was heard here on Tuesday at the College of New Rochelle at the first of the Young People's subscription concerts.

Passed Away

Carl Schroeder

DETROIT, MICH., Nov. 14.—Following a three months' illness from a complication of diseases, Carl Schroeder, for three years clarinetist and librarian of the Detroit Symphony, died on Nov. 10.

Mr. Schroeder was born in Berlin in 1869 and played in many of the greatest orchestras in Europe before coming to the United States in 1890. He toured with many famous artists, including Patti and Emma Albani, and made a world tour with Sousa and his band. He was known throughout the world as an expert player of the bass clarinet, and possessed a vast knowledge of compositions, composers and musical literature, which made him an invaluable librarian. At the request of Mr. Gabrilowitsch the funeral services, under Masonic auspices, were held in Orchestra Hall, in order that the orchestra might play as a tribute to their fellow musician.

M. McD.

Evan Morgan Evans

LONDON, Nov. 3.—Evan Morgan Evans of Portmadoc, Wales, a noted composer of Welsh hymns, and known as "Llew Madog," was found dead in bed yesterday morning. He was seventy-four years old. Mr. Evans had been suffering from heart trouble for some time. In his younger days he won numerous prizes as baritone soloist at Welsh Eisteddfodau. One of his best-known hymn compositions is entitled "Tyddynllwyn."

Arthur Elwood Bulgin

SUNNYSIDE, WASH., Nov. 10.—Arthur Elwood Bulgin, the young American baritone, was shot recently when out hunting with his father and a party of friends. Mr. Bulgin had been studying for the last three years with Oscar Saenger and made splendid progress in his career. He was the son of E. J. Bulgin, a well-known evangelist, and at the time of his death, was soloist and leader of the Personal Workers' Class in an evangelistic campaign that his father was conducting at Sunnyside. He was married several years ago to Helen Chase, accompanist and coach at Mr. Saenger's studio. Mr. Bulgin was born at Three Rivers, Mich., twenty-three years ago.

Paul Kneuper

BERLIN, Nov. 10.—Funeral services were held here to-day for Paul Kneuper, bass, of the Royal Opera House, who died a few days ago of apoplexy. Mr. Kneuper was born in 1866 in Halle, where his father was organist of St. Thomas's Church. He made his debut in opera in Leipsic in 1887 and went to the Berlin Opera a few years later. He held a position as professor of singing at the Royal School of Music and was decorated for his services with the Order of the Red Eagle, being the only singer

BEGIN LANCASTER SERIES

Maurel the Soloist at First Concert of Municipal Forces

LANCASTER, PA., Nov. 9.—A large, appreciative audience greeted the Municipal Orchestra for its first concert of the season, in Martin Auditorium. The leader, John Brubaker, offered a splendid program, and the soloist, Barbara Maurel, was most acceptable.

On Sunday evening Sullivan's oratorio, "The Prodigal Son," was sung by the choir of St. John's Lutheran Church, Edna Mentzer, organist and choir-master. The soloists were Emily Nutto and Mrs. Frank Cowen, sopranos; Minnie Frailey, contralto, and Clyde Shissler, tenor.

The largest audience in the musical history of the city greeted Mme. Schumann Heink and George Morgan in the Fulton Opera House on Thursday evening at the first of the Mary Warfel Artist Series of concerts. "Flanders Requiem," by LaForge, sung by Mme. Schumann Heink, received a most enthusiastic ovation. A. I. M.

Lashanska Pleases in Chicago Recital

CHICAGO, Nov. 11.—Hulda Lashanska, soprano, was heard Sunday in recital in Orchestra Hall. She disclosed a splendid natural voice, and fine feeling for the text of her songs. Her top notes were gems of beauty, and her voice throughout was pleasing. Frank La Forge provided excellent accompaniments. F. W.

signalled for this honor. He also sang at Covent Garden. Richard Strauss, who was his warm personal friend, is said to have written for him the rôle of Baron Ochs in "Der Rosenkavalier." He was also a prominent interpreter of Wagnerian rôles.

Henry Thode

COPENHAGEN, Nov. 10.—Henry Thode, at one time professor of history at Heidelberg, died here to-day as the result of a surgical operation. Mr. Thode was the husband of Daniela von Bülow, the daughter of Cosima Wagner by her first husband, the pianist-conductor Hans von Bülow, whom she divorced to marry Wagner. Mr. Thode was associated for a number of years with his mother-in-law in the management of the Bayreuth festivals.

George W. Stevens

RICHMOND, VA., Nov. 11.—While sitting at his desk at the White Sulphur Springs, W. Va., George W. Stevens, president of the Wednesday Club and one of the foremost patrons of music locally, died suddenly. Mr. Stevens had recently sent out a letter to the prominent business concerns soliciting their aid in underwriting the Music Festival for the coming season. This letter had met with unprecedented success and the club's future seemed assured when the sudden passing of Mr. Stevens brought the plans to a standstill. The board met immediately and elected Norman Call, vice-president of the club, as his successor. It adopted a resolution of respect and decided to push the plan so dear to the mind of the deceased president. It was announced at this meeting that the Philadelphia Orchestra had been engaged for the festival. Out of the \$5,000 asked for in Mr. Stevens's letter, \$4,000 has already been subscribed. G. W. J., Jr.

Mose Christensen

PORLTAND, ORE., Nov. 6.—Mose Christensen, violinist, died in the Good Samaritan Hospital on Oct. 30, after an illness of two weeks. Mr. Christensen, who was one of the finest violinists in this locality, was identified with the artistic as well as the business life of this city. He was the founder of the Portland Symphony Orchestra, which he conducted for several seasons, and was one of the most active for the organization, much of its success being due to his efforts.

Mr. Christensen was forty-nine years old and was a resident of Portland for eleven years, where he conducted the Christensen Dancing School. Last summer he was elected the head of the Normal School of Dancing in New York, and was president of the National Association of Dancing Masters and president of the local association of teachers. He is survived by his wife and one son. The funeral was in charge of the Knights Templar and other masonic orders. Music at the Masonic Temple was furnished by fifty pieces of the Portland Symphony and also by a string quartet. The funeral cortège was accompanied by a band from the musicians' union.

"Modern Violinists Pandering to Public's Lowest Tastes"

"VIOLIN artists of to-day have inferior ideals to those of two generations ago," Gabriel Engel declares. This young American violinist is known through the Aeolian Hall recital which he gave last season and the first of his series for this season, already given. He has made a specialty of playing works which are big and serious and in some cases new. "The frothy stuff with which the violinists of the day fill at least half of every program," he says in elaboration of his statement, "would never have been played by artists like Joachim. Even the first half of a typical modern violin program shows the corrupting influence of commercialism, please-the-public-ism, flashy virtuosity. Instead of the big concertos, violinists are to-day playing the Wieniawski and Italian concertos."

"Of course it is a question whether it is fair to play concertos in recital at all. In the case of concertos long established, no harm may be done by presenting them with piano reduction of the orchestral accompaniment. But new concertos ought not to be condemned by hearers who are not entirely satisfied by them when they are played with piano accompaniment only. I feel that some of the critics who wrote unfavorably of the Cornelius Rybner Concerto which I brought forward at my last recital made an error of too hasty judgment. I know that the work could not be done complete justice without orchestra, but I was determined to bring forward a work for which I had so much respect and which I knew no other way of presenting to the public. There are many powerful passages in the orchestral part of this score. But I shall continue playing the work with piano only. It is part of the job of the violinist, as I see it, to present as best he can the novelties which recommend themselves to him."

"I have had this Rybner composition in view since 1911. I am also playing three unfamiliar numbers by Bruch. The Romance I played at my first recital; this I believe was its first presentation in New York. I also presented an Adagio Appassionata. 'In Memoriam' I shall give at my next recital

So Declares Gabriel Engel, Young American Player of the King of Instruments—Calls Native Artists to Arms—Foreign Players Have Commercial Interest Only—Duty of Upholding Highest Standards of Taste



Gabriel Engel, a Distinguished Figure Among Our Younger Native Violinists

at Aeolian Hall. All these are from the later period of the master.

"The very marrow of the violin répertoire, to my mind, is the Beethoven Sonatas; and I cannot feel much respect for violinists who do not commit them to memory. Some time ago I gave a recital in Pine Bluff, at which I played one of these sonatas, the Tchaikovsky Concerto, and a couple of folk-song ar-

rangements of my own among the shorter pieces, and the Beethoven was by far the best received. I cannot make myself believe, as some persons do, that the depressing condition of violin art today is due to a fall in the level of the public's taste. The public was probably as ready to be tickled in Joachim's time as it is now; men like Joachim simply wouldn't pander to it. We in Amer-

ica cannot look to foreign artists to work any improvement in the public taste, for they are concerned only for their own commercial advancement. We must require a high standard of our own artists. In setting such a standard, I believe, the work of the music departments in the colleges will prove as effective as any one factor.

"Next season I plan to give a series of three or four recitals at which I shall play a Sonata by Richard Strauss, the Grieg C Minor Sonata and Tchaikovsky's Concertos. As for the little pieces of my own which I mentioned, I do not mean to play those before any great audiences for some time at least."

Despite his own modest words, Mr. Engel must have a better right to claim public attention for his own music than most of his young colleagues. Only a considerable degree of natural gift and that capacity for taking pains which is an important if not the primary element in the make-up of that sacred bugaboo, genius, could have brought him to the point which he has already reached in his work. His family constantly discouraged his early hankering after music. He managed to take a few lessons from a friendly contrabass player, but not unnaturally his playing was such that when he was examined for entrance to a conservatory, at the age of twelve, he was pronounced utterly lacking in promise. Nevertheless he had already invented a system of musical notation so complicated that the inspirations which he set down in it were closed books to all but himself. Even while waiting for his examination at the conservatory, he recalls, he jotted down a little theme.

It was only after graduating from Columbia, in 1913, that Mr. Engel took up the study of music with the definite intention of making it his career. At College he organized the first brass band and directed the orchestra which played at Commons. In the years to come, it is not impossible that Mr. Engel may make an important contribution as a composer or conductor to the movement for Americanizing our musical profession. In any event, the influence of such disinterested love of the best in musical art as this young man has already demonstrated cannot be other than of the most beneficial influence on our music life.

D. J. T.

Survey of City's Music Being Made by Harrisburg Newspapers

HARRISBURG, PA., Nov. 12.—Prompted by a desire to further the cause of good music in Harrisburg and to make of the art an object of popular appreciation, a musical survey of the city is being made under the direction of Paul Beck, State Supervisor of Music of Pennsylvania, through the columns of the *Patriot* and the *Evening News*. A questionnaire has just been published in these papers which is aimed to find the number and character of musical instruments in the homes; the number of instructors and students in music in the city; how much attention is given to keeping the instruments in tune; whether music in the home, the church, the theater or the social function is appropriate, enjoyable and appreciated. The answers to the questionnaire which have come in up to this time indicate a hearty interest in the survey, the data of which will be analyzed by Mr. Beck and compiled by him.

L. H. H.

Kurt Schindler Returns with Extensive Library for Hispanic Society

Kurt Schindler recently returned to New York after a summer's journey through Spain and Morocco, bringing with him the largest library of Spanish music and books on music ever brought to America, and in fact more comprehensive than any available in Spain. The collection has been installed in the Hispanic Society Museum, and when catalogued, it will be available to the public. Mr. Schindler announces he has started the rehearsals of the chorus of the Schola Cantorum for their coming season's work. The Schola Cantorum has decided to limit its programs to *a cappella* singing. The January concert will be devoted to Russian music, and will introduce new choral works for the church by Rachmaninoff. The March concert will be given over to French, Spanish and Italian music, including Palestrina's great "Missa Papae Marcelli."

W. H. Cloudman Now with Boucek

William H. Cloudman, for the past two years connected with the National Concert Bureau, Inc., has left that organization and is now with Hugo Boucek. Mr. Cloudman is very well known in managerial circles, having been associated for many years with M. H. Hanson in this city and for some time with C. A. Ellis of Boston.

tion, but also raises the standard of their musical programs with the result that many persons return to hear some favorite composition.

The increased cost of popular song "hits" is also said to be a serious factor in the distribution of this class of music, and it is rumored that ten cent stores, which have formerly sold thousands of copies, are contemplating closing out their stock owing to their inability to sell it for the old price.

Baltimore's Mayor Invites Metropolitan and Chicago Opera Forces to City

BALTIMORE, Nov. 12.—Mayor Broening has written Giulio Gatti-Casazza, general manager of the Metropolitan, expressing his desire on the part of the city to have Baltimore included in the spring tour of the company. Frederick R. Huber, manager of the Lyric, Baltimore's opera house, will shortly go to New York to arrange details of the engagement. A similar proposition has been made to the Chicago Opera Association.

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